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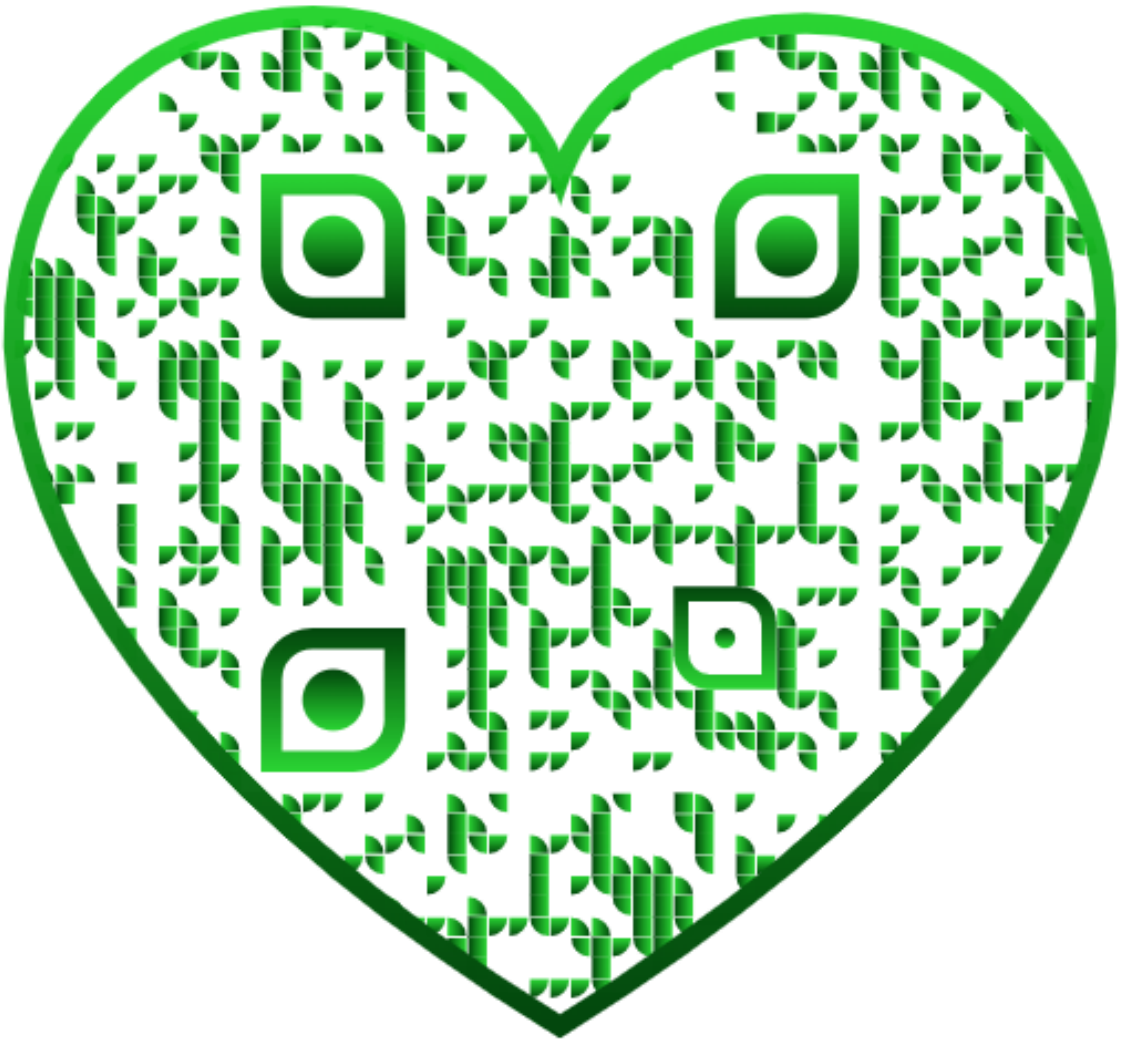

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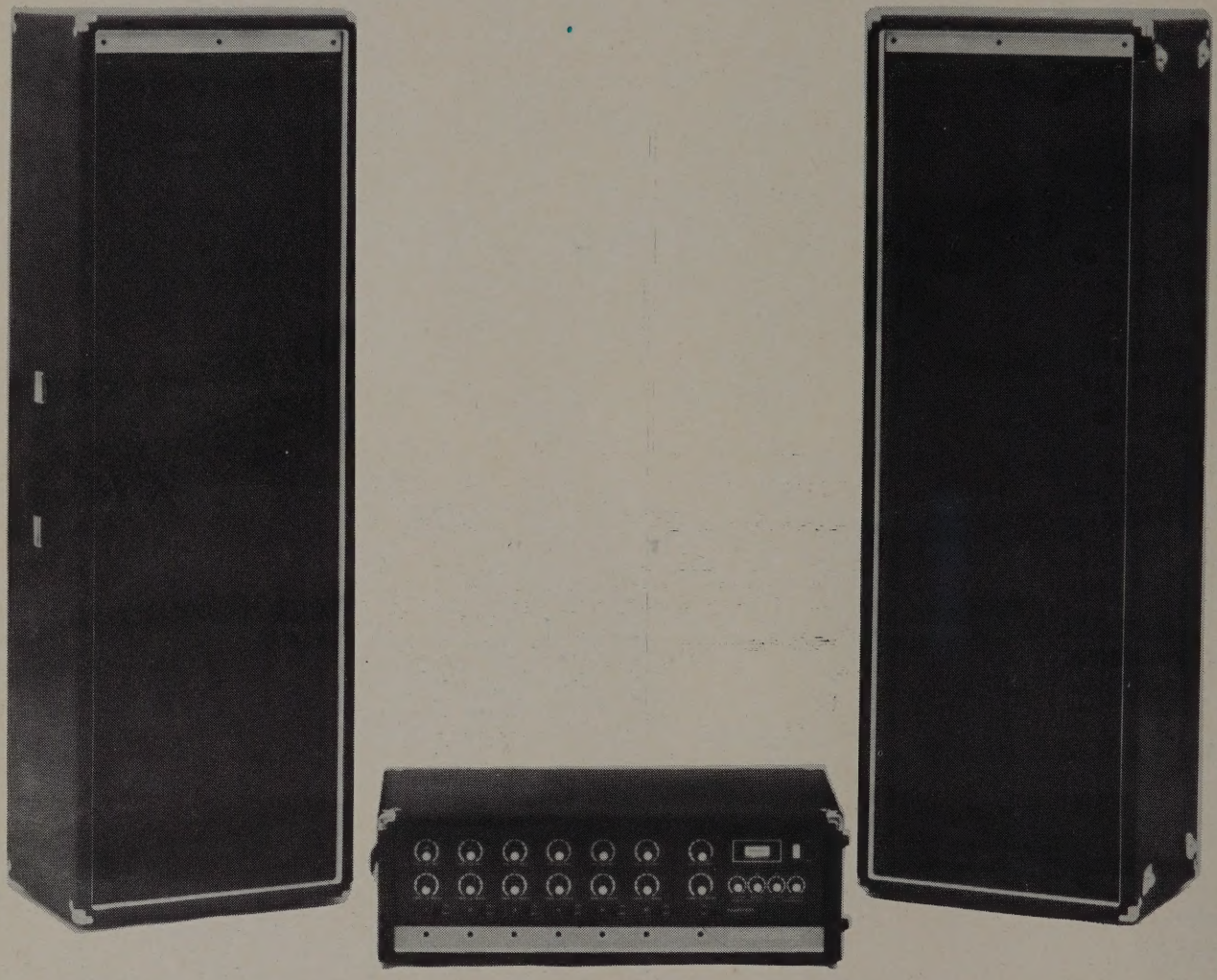

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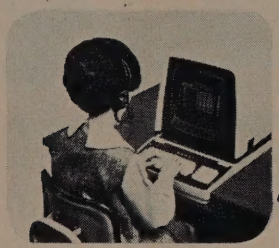

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NUMBER 105
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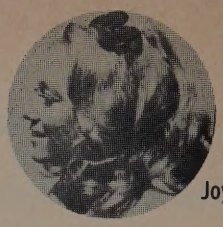

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WORDS TO YOUR FAVORITE HITS

46/A PICTURE OF ME
18/ALIVE
54/ANGEL
50/ANNABELLE
54/AS LONG AS I DON'T SEE YOU
47/BABY BYE BYE
51/BABY SITTER
54/BACK IN YOUR ARMS
43/BEFORE GOODBYE
46/CATFISH JOHN
52/CORNER OF THE SKY
55/DANCING IN THE MOONLIGHT
18/EVERYBODY LOVES A LOVE SONG
56/FREDDIE'S DEAD
56/GOLDEN RAINBOW
43/GOT THE ALL OVERS FOR YOU
52/I LOVE YOU MORE THAN YOU'LL EVER KNOW
55/I WANNA BE WITH YOU
50/I'M STONE IN LOVE WITH YOU
18/IN HEAVEN THERE IS NO BEER
43/IS THIS THE BEST I'M GONNA FEEL
54/IT NEVER RAINS IN SOUTHERN CALIFORNIA
47/IT RAINS JUST THE SAME IN MISSOURI
47/KATY DID
57/KEEPER OF THE CASTLE
50/LONG DARK ROAD
56/LOVIN' YOU, LOVIN' ME
43/MY MAN
18/992 ARGUMENTS
53/OPERATOR
51/PAPA WAS A ROLLING STONE
19/SUPERFLY
19/SUPERSTITION
19/SWEET SURRENDER
46/TRIP, THE
18/WALK ON WATER
43/WHITE SILVER SANDS
19/YOUR MAMA DON'T DANCE

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48/CHANTILLY LACE
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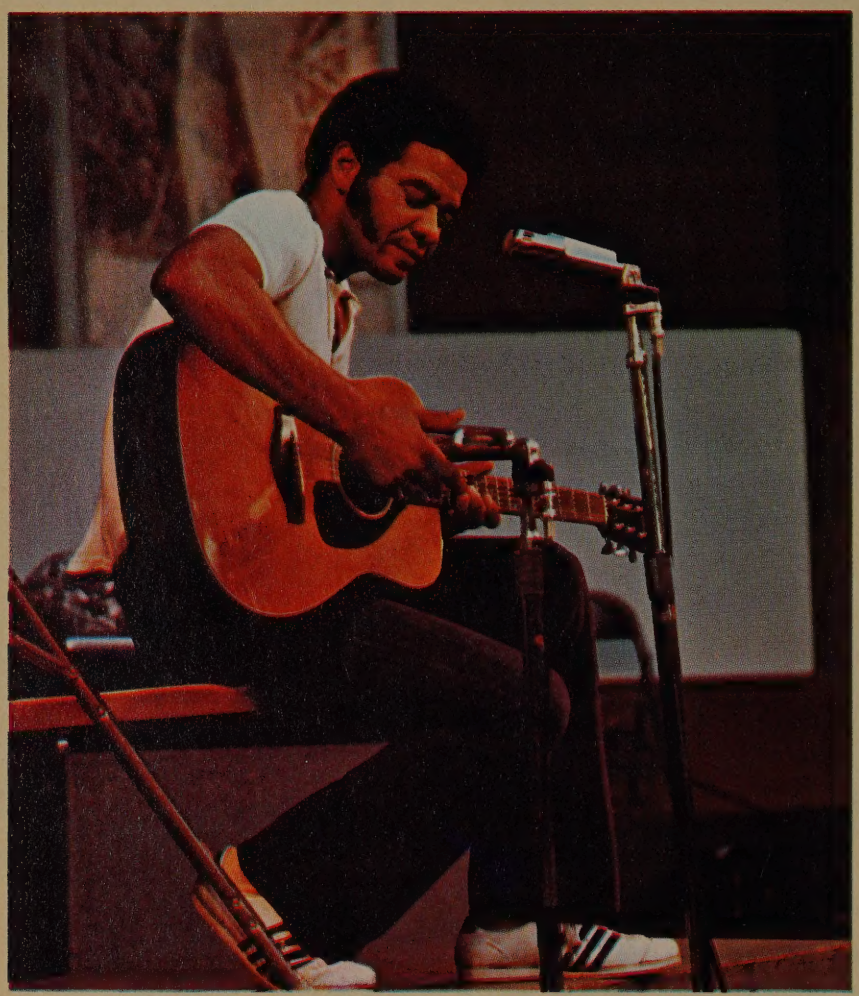
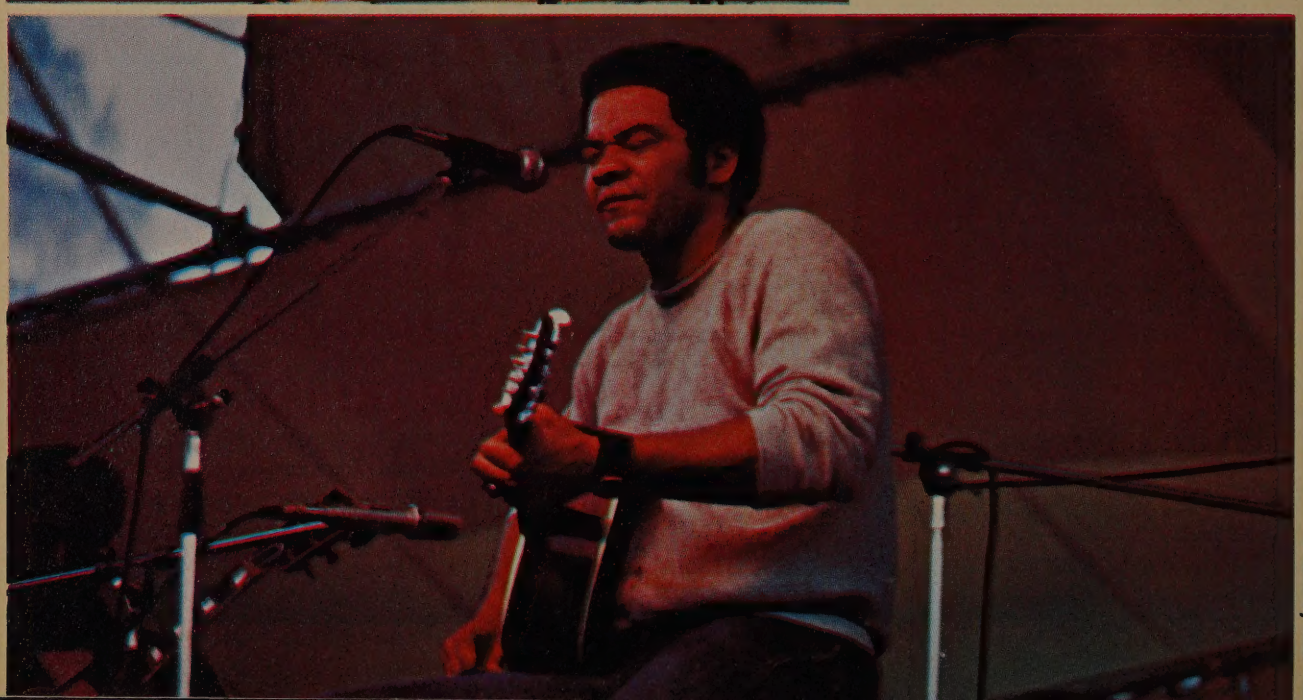


BILL WITHERS — "Lean On Me" brought him into the spotlight, one of those rare gospel-soul songs that crosses over, appeals to the Top 40 and the soul markets.



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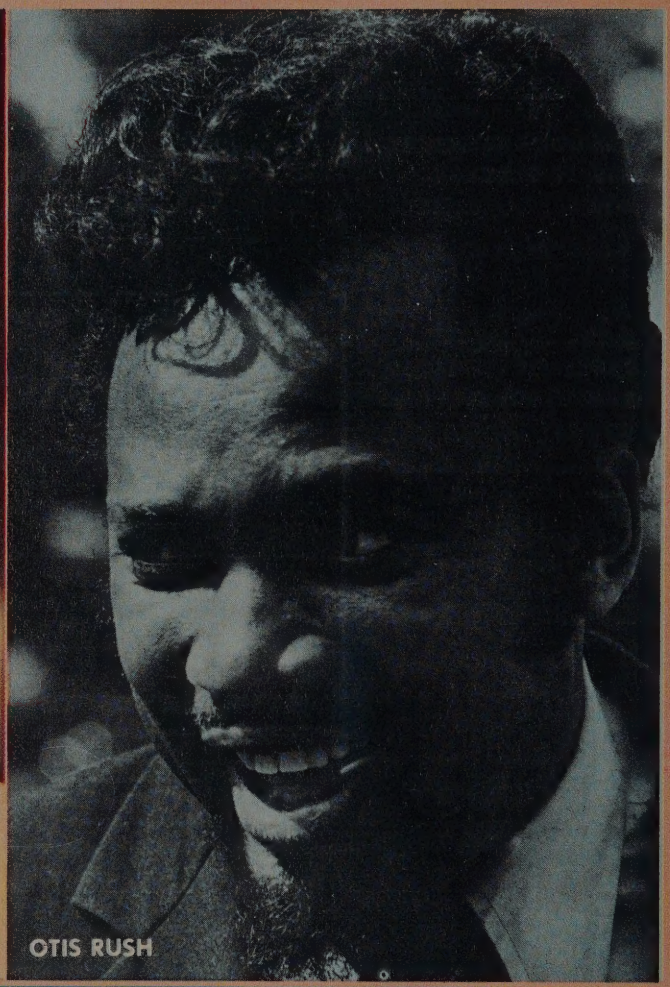
THE BLUES

MUDDY WATERS



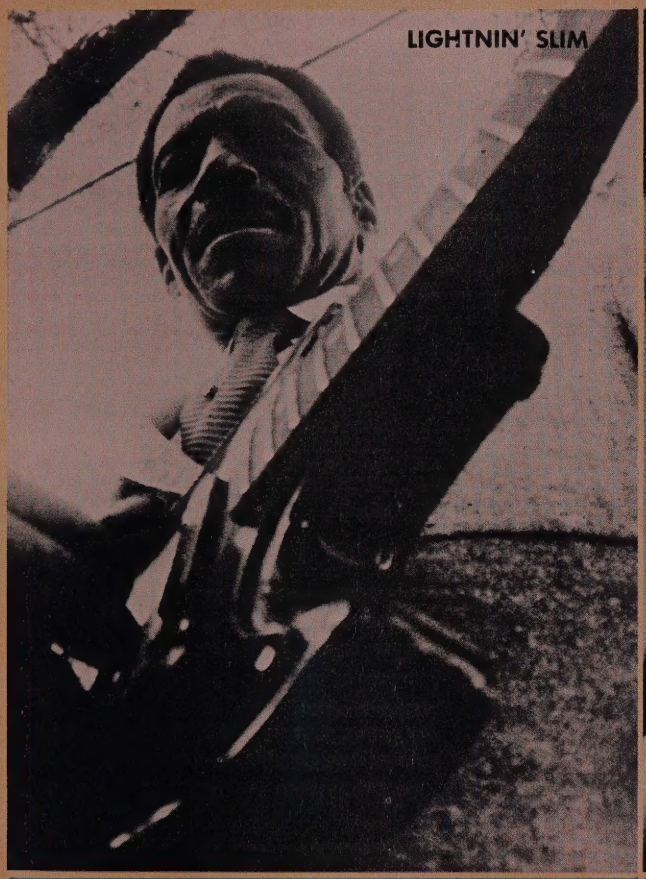
OTIS RUSH

HOUND DOG TAYLOR

THE BLACK blues keep rollin'. The Ann Arbor Blues Festival was a respected name when it comes to blues festivals because the organizers put on two incredible shows in 1969 and 1970. Incredible from an artistic point of view although the organizers were left with a debt of upwards of $30,000. But they tried again this year, added some jazz names, and put on a festival for blues lovers that included Muddy Waters, Howlin' Wolf, Lightnin' Slim, Otis Rush, Hound Dog and Koko Taylor and Mighty Joe Young.

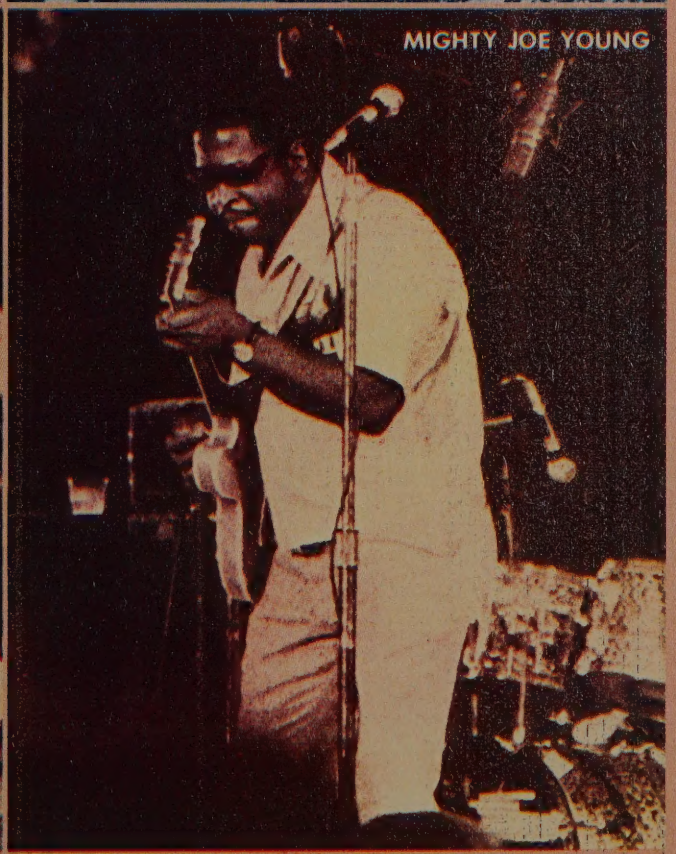
A representative view of what's coming out of and going down in Chicago these days.

ROLL ON ON ON

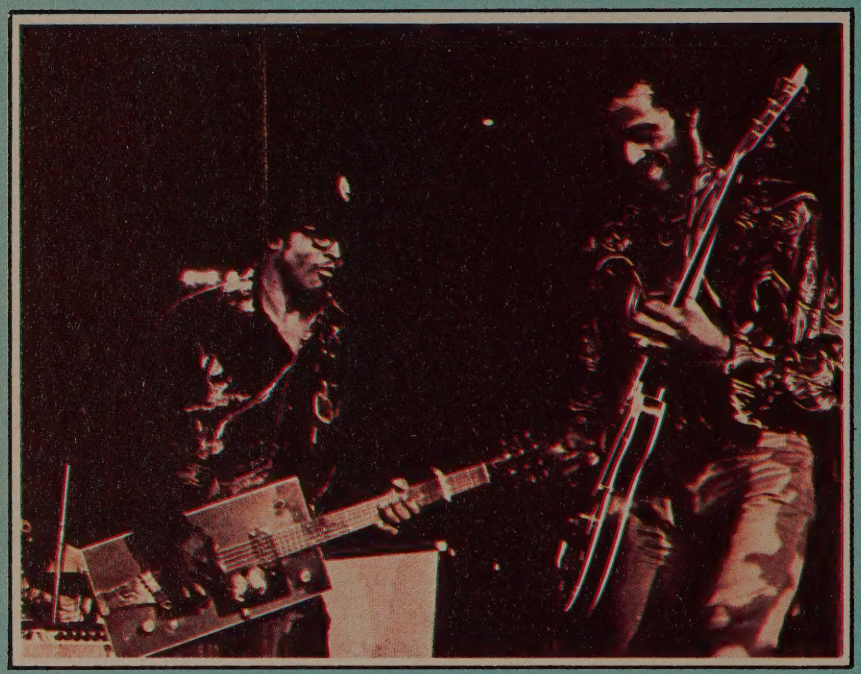

LIGHTNIN' SLIM

KOKO TAYLOR

HOWLIN' WOLF


MIGHTY JOE YOUNG

BO DIDDLEY The Return



WITH CHUCK Berry, one of the artists who started out on the Chess label with Diddley, seen here at a recent Rock Revival concert.

Photo by Don Paulsen

BO DIDDLEY — rediscovered by the white rock fans.

Hard-core rockers from the '50s knew of the Bo Diddley of old, but for the succeeding musical generation he was classed with the bluesmen. He was rediscovered when the likes of Jagger and Burdon started featuring his songs.

The first cut on the first Animals' album was in fact a tribute to the man, called "The Story Of Bo Diddley" (very similar to Bo's own autobiographical song of the same name), and the Pretty Things—in those days a very rough and rowdy blues band—named themselves after a song of his called, "Pretty Thing."

The facts of the matter are these. Bo Diddley was born in McComb, Mississippi, in 1931, under the singularly implausible name of Ellas McDaniel.

In 1955, a record called "Bo Diddley" became a national hit, and while Bo never attained the status of a Lewis, Richard or Berry, he got a lot of work—much of it, it must be admitted, at high school dances.

The trouble with Bo was that while Berry chronicled the identical life of white teen America, Bo just sounded too black to get on teenage radio in the mid-'50s.

Oh, Teenage America—were you ready for such blatantly sexual music as "Mona," "Road Runner" or—heaviest of all— "I'm A Man"? Could you do the Continental Walk at the High School Hop or sip on your Dr. Peppers at the corner drugstore to this big black voice booming "I look like a farmer but I'm a lover/ You can't judge a book by lookin' at the cover?" Well, you might like to—but your mom would rather have you into nice clean *white* Tommy Sands, Bobby Rydell, Frankie Avalon or Fabian. Oh, America!

Side by side with his go'geous sistah, the Duchess, on guitar and vocals and his trusty maracca man, Jerome Green, Bo created a whole set of classic songs.

The sign in the foyer of the Royal Lancaster Hotel, London reads "Press Conference—Bo Diddley—Phonogram Records—Grant Suite 17th floor." In the Grant Suite, various media people get their cassette machines and notebooks in gear. The general, dominant vibration is a rather fitful buzz.

Then The Man comes in and sits down, and the vibration changes to a low purposeful hum. Big funky Diddley Daddy in his velvet waistcoat and roomy clothes; even at ten in the morning he's wearing his big black "Bo Diddley's A Gunslinger" cowboy hat.

He's accompanied by a couple of record company people, a high'powered middle-aged manager in shades, and a slinky young lady called Kookie who sings in his band.

He sits down on the settee-leisurely unpacks his own cassette machine. This man ain't takin' no chances—no way.

(continued on page 44)

HOLLYWOOD

Round The World

With JOYCE BECKER

Hi, my name is **Joyce Becker,** and I am a Hollywood columnist...a **Hollywood** columnist who travels 'round the world just to follow the Hollywood scene...for as you know, Hollywood is making the scene...all 'round the world. It will be my pleasure to bring to you, from this issue on, the latest happenings with the swinging, ring-a-ding-ing, winging Hollywood set ... no matter where in the world they are ... and no matter what in the world they are doing! My column in **"Hit Parader"** will add a new dimension to an already on-the-move-magazine. It will take you along for a real movin' ride ... hope you'll hop on our bandwagon each issue ... Will you?

While I was in **London, England** (where else), I ran into **ELIZABETH TAYLOR** and **RICHARD BURTON** who admitted that they are currently planning to ease up on their acting careers and hope some day to work for the underprivileged of the world, but they went on to admit that they both loved their profession greatly. Richard said, "I believe that Elizabeth and myself have reached a kind of climacteric and to keep on in this, for us of course, very congenial rat race because we happen to be among the leading rats, would be silly and a waste of half a life time ... I am also thinking of coming home to Great Britain to live. And so is Elizabeth ... I want to come home."

In **New York City,** our own **"Candyman," SAMMY DAVIS JR.** gifted the United Negro College Fund with a check for $40,000. Sammy also happens to be the National Chairman for the Fund.

In **Studio City, California,** two soundstages stand side-by-side and the atmosphere in each is really something else. In one, where **"Bridget Loves Bernie"** films, it's luv...luv. **MEREDITH BAXTER,** who plays Bridget, and **DAVID BIRNEY,** who plays Bernie, are playing those love scenes off screen as well as on. Right next door, where **"The Partridge Family"** is filmed, **DAVID CASSIDY** is anything but happy...happy...happy. Seems that before David Birney started romancin' Meredith, it was David Cassidy who was her steady. From where we sit, Cassidy still has a flame glowing for the pretty and talented Meredith.

At the **Copacabana** night club in **New York City, TRINI LOPEZ** told me that between doing his act there, he is busy scoring the flick titled **"Antonio,"** which he recently filmed in **Chile, South America.**

All of **Hollywood** is banking on an Academy Award nomination for **DIANA ROSS'** fantastic performance of the late blues singer **BILLIE HOLIDAY** in Paramount Pictures **"Lady Sings The Blues."** The Academy Awards aren't until April 1973...and they are already talking about Diana for an award...super!!!

Chatting with **DESI ARNAZ JR.** and **DESI ARNAZ SR.** in **Beverly Hills,** Desi Jr. had me laughing up a storm when he commented on his father's Cuban accent by saying, "I can understand Spanish, but I can't understand him." Desi Sr. laughingly replied, "I'm not a very good after-dinner speaker. In fact, I'm not a very good speaker before dinner, either."

In **Hollywood** we learned that the **DAVID CARRADINES** named their new born son, **FREE.** Okay!

It was type-casting indeed when **KAREN VALENTINE** was set for the role of Miss Alice Johnson in **"Room 222."** This is what I learned the day I visited with Karen on the "Room 222" set in **Century City, California ...**

The wide-eyed innocence and sometimes bumbling goodness of the school teacher role she plays in the 20th Century-Fox TV series is, in essence, a replay of her real life. It was a natural comedic talent coupled with a stumbling gracefulness which won her the part of Alice Johnson.

After reading the script at an audition, Karen exclaimed: "This is really me!" When she went into the producer's office to read for the part she made more errors than a far-sighted shortstop. First, she dropped her purse. Then when she stooped to pick it up her glasses fell off and she dropped her script.

"I tried to apologize for being clumsy," Karen recalled. "I knew I had fumbled any chance for the role. But **GENE REYNOLDS,** the producer, said, 'Fine. Don't change.' "

As she was leaving, he said, "Don't get hit by a car." Karen replied, "I'll probably get hit by a bus!"

For the long-hairs...In **New York City, VAN CLIBURN** said that after his two-month tour of the U. S. A. he will start a Russian tour.

Still in **Fun City,** I learned that rock recording star **JAMES TAYLOR** made over $300,000 at his two midnight concerts at **Radio City Music Hall.** Those rock fans jammed the place and had a ball.

Grammy Award winner **LORETTA LYNN** was in **New York** recently for a recording session and she told me that she had been married at 14 and by the time she was 18 she was the mother of four. "I guess I was in a hurry," she said, "It took me a while to find out what was causing it!" She continued that a few years later she had twins. "When they started coming in pairs," she quipped, "I decided it was the right time to do something about it!"

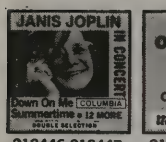
In **Hollywood, DESI ARNAZ JR.,** who is getting to be a pretty hot property, will star in **"The Voyage of the Yes,"** a CBS drama aimed at the teenage set. The adventure saga

(continued on page 58)

218479 | 223222 * | 221176 | 223826

Any 15 records - $1.97

If you join the Columbia Record Club and agree to buy 11 records (at regular Club prices) in the next 2 years



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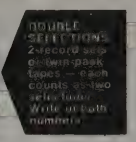

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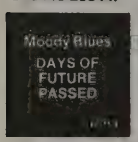

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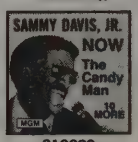

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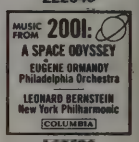

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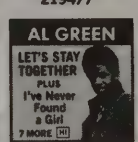

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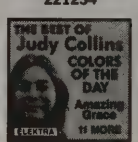

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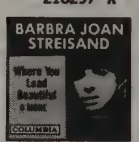

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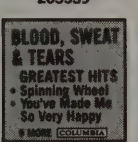

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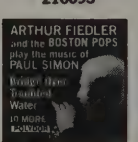

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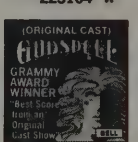

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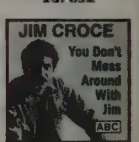

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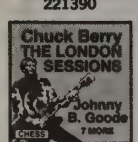

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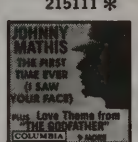

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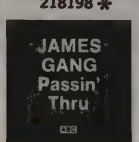

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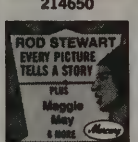

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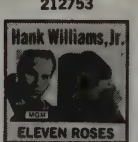

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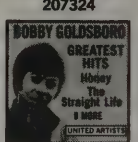

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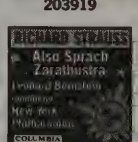

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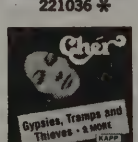

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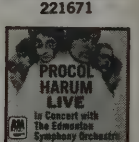

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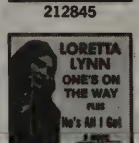

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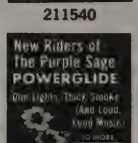

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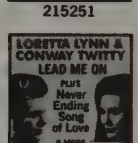

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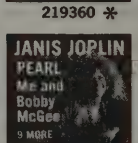

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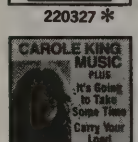

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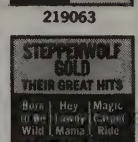

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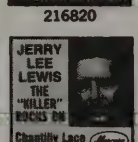

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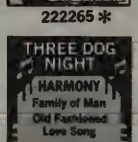

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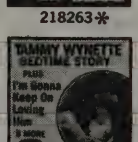

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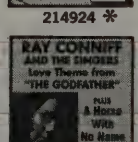

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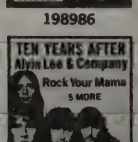

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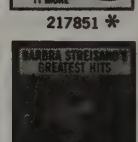

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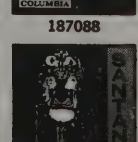

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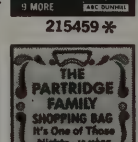

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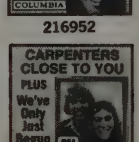

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* Selections marked with a star are not available in reel tapes

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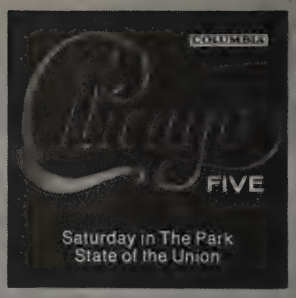

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or Any 11 tapes - $1.97

if you join the Columbia Tape Club and agree to buy 8 tapes (at regular Club prices) in the next 2 years

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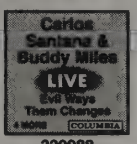

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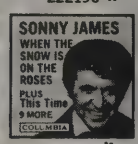

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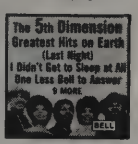

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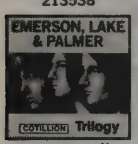

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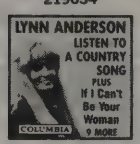

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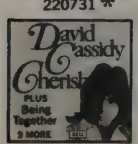


214940 *

Just look at this great selection of recorded entertainment — available on tapes *or* records! So whatever stereo playback equipment you have — you can take advantage of this offer!

If you prefer your music on Stereo Records join the Columbia Record Club and get ANY 15 for $1.97. Just indicate your 15 records on the application and mail it, together with your check or money order. In exchange, you agree to buy eleven records (at regular Club prices) in the coming two years . . . and you may cancel membership any time after doing so.

OR — If you prefer your music on Stereo Tapes join the Columbia Tape Club and get ANY 11 for $1.97. Indicate your 11 selections on the application and mail it, together with check or money order. In exchange you agree to buy eight selections (at regular Club prices) in the next 2 years . . . and you may cancel any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, $4.98 or $5.98; cartridges and cassettes, $6.98; reel tapes, $7.98, plus processing and postage. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: whichever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music.

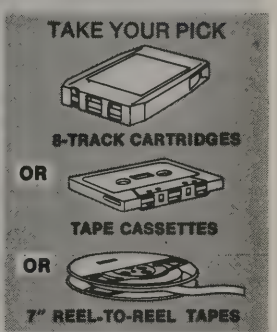
. . . **If you do not want any selection offered,** just mail the response card always provided by the date specified

. . . **If you want only the regular selection** for your musical interest, you need do nothing — it will be shipped automatically

. . . **If you want any of the other selections offered,** order them on the response card and mail it by the date specified

. . . **and from time to time** we will offer some special selections, which you may reject by returning the dated response form provided . . . or accept by doing nothing.

You'll be eligible for your Club's bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now — fill in and mail the handy application today!



COLUMBIA HOUSE, Terre Haute, Indiana 47808

I am enclosing check or money order for $1.97, as payment for the 15 records indicated below. Please accept my membership application for the **Columbia Record Club.** I agree to buy eleven records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

RECORDS

MY MAIN MUSICAL INTEREST IS (check one box only) (C4-Z)40Q

☐ Easy Listening ☐ Teen Hits ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for $1.97, as payment for the 11 tapes indicated below. Please accept my membership application for the **Columbia Tape Club.** I agree to buy eight tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)

☐ Cartridges (K5-W) ☐ Cassettes (K6-X) ☐ Reel Tapes (K7-Y) 40Q

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ALICE IN WONDERLAND

Fiona Fullerton

"Who will be Alice?" That was the most asked question as we (your reporter and a plane loaded with reporters and television execs) winged to London, England to find out. Our trip (which took place several months ago) was arranged by American National Enterprises of Salt Lake City, Utah, and happens to be the company which, along with Josef Shaftel, is responsible for the fantastic motion picture.

"After interviewing hundreds of hopefuls," Mr. Shaftel informed us at the Shepperton Studios outside of London, "the most coveted role of the year went to 15-year-old ballet student Fiona Fullerton from Surrey, England."

Fiona came to the studio to greet us, and from where we sat (prior to seeing the musical flick finished) she looked as though she'd be a perfect Alice...and after seeing the flick...how right we were!

"Alice will by my third film," Fiona told me as we sat setside at Shepperton. At 12, she won the part of Diana, who befriends an autistic boy (played by Mark Lester) in "Run Wild, Run Free." Luckily Fiona has a way with animals because for this film, besides learning to ride a horse, she had to learn to handle a kestrel and its five stand-ins!

Fiona was helped over her first film nerves by co-stars John Mills (whose daughter Hayley attended the same ballet school as Fiona) and Sylvia Syms, her screen mother. "They were both so kind to me," she recalled.

After the excitement of her first film was over, Fiona returned to the Elmhurst Ballet School and her important studies. It was two years after doing this first motion picture that she was invited to London to see producer Sam Speigel who was casting his giant flick, "Nicholas and Alexandra." It took her less than five minutes to learn that the part as the Tsar's youngest daughter, Anastasia, was hers.

While chatting with Fiona in London, she informed me that she is no stranger to the United States.

Fiona said that she became a regular jet-set commuter to see her parents in Atlanta, Georgia. "I was attending my ballet school in Camberley, Surrey, England," she told me, "and I would visit with my parents during my vacations. This was when my father took up an exchange appointment with the United States Army several years ago. He had been," she went on to explain, "a British Army Officer at the time." Fiona's mother (formerly known as British actress-singer, Tina Laine) joined her husband, Lt. Col. Bernard Fullerton, living in America, except when her daughter was filming on location in England.

Fiona well remembers the very first time she was allowed to make the plane flight solo from her school in Camberley three years ago. The Fullerton family returned from America in 1970, first going to live in Guildford, Surrey, England, then moving in 1971 to their present home in Shivenham on the Wiltshire-Berkshire border, where Lt. Col. Fullerton is on the directing staff of the British Army's "University," the Royal Military College of Science.

Fiona's mother is her constant companion whenever she happens to be

(continued on page 58)

PROGRESSIVE ROCK

Neil Diamond with Jim Bonacorda (left) and Herb Mones (right) co-captains of the 1971-72 New York University fencing team.

NEIL DIAMOND
Back To School

Most people easily identify Neil Diamond as one of the top pop singer-composers in this country. But few, if any, know that the Brooklyn native was a premiere fencer for New York University a decade ago.

Diamond, now 31 years old and living in Beverly Hills, Calif., opened a 15-day series of 18 one-man show performances (Thursday night, Oct. 5), at the Winter Garden Theater on Broadway. But before his opening, he found time to visit an NYU fencing practice at the Violets' Washington Square Gymnasium.

"My four years at NYU were just beautiful," said Neil, who helped Abraham Lincoln High School capture the New York City scholastic fencing championship in 1958. "Whenever I come back to New York, I always try to have a reunion with my fencing teammates. The captain of the 1959-60 team, Mike Dasaro, lives in San Francisco and every time I play there, I always make it a point to spend the day with him."

Diamond fences with Herb Mones (left). Hugo Castello, the NYU fencing coach is in the background.

Diamond, a saberman, fenced for NYU from 1958 to 1962.

"Neil was a solid athlete," recalled Hugo Castello, the Violets' head fencing coach for the last 26 years. "We won two National College and three Intercollegiate Fencing Association championships when Neil was here, and he was the third man in saber for us. Once, in two consecutive dual meets, he didn't have a touch scored against him. I still think that's a school record."

Diamond, who was good enough to represent the Violets at the I.F.A. championships, might have been even a better fencer according to Castello.

"Neil always used to bring his guitar on our road trips," kidded the coach. "I always knew that music would eventually be his career."

But Diamond still has a high regard for his old sport. He has begun fencing again in Los Angeles and he hopes to work out a few times at the NYU gym during his New York City engagement.

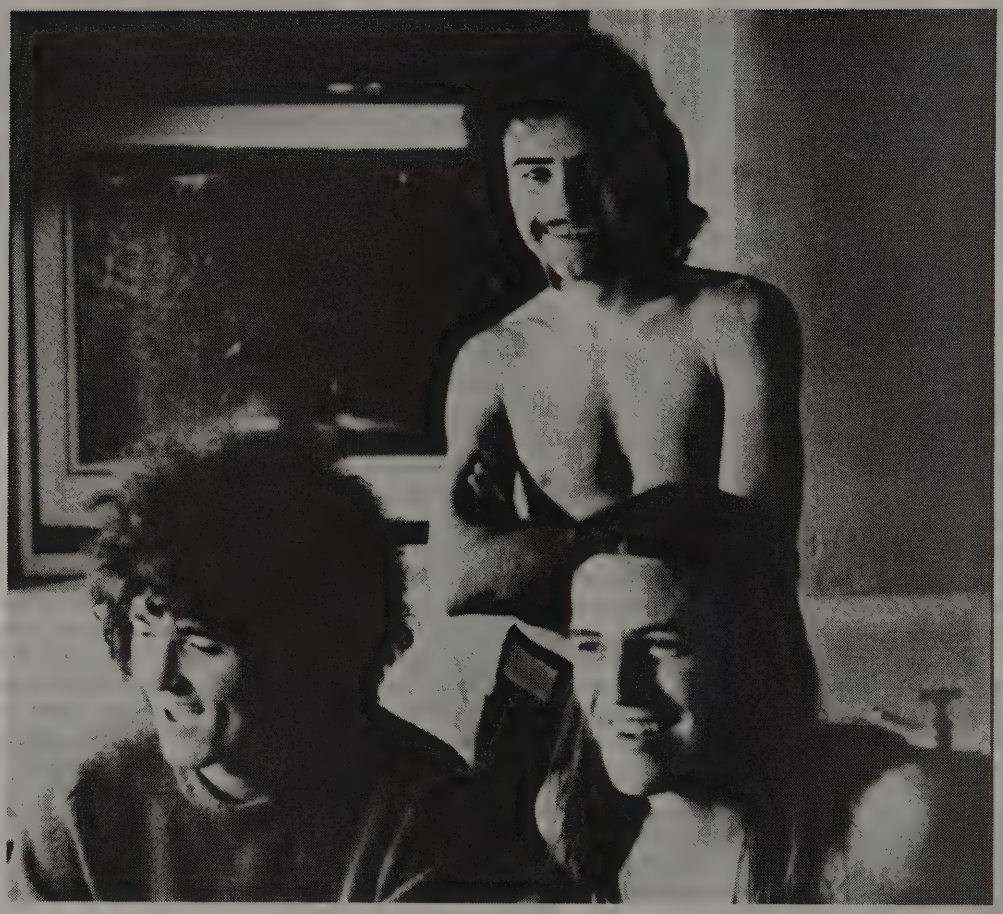
"I really enjoyed meeting the kids on the present NYU team," said Neil, "I hope they won't be too tough on me when I come by to train."

Diamond has also been hard at work preparing for his unique stay at the Winter Garden.

"There has never been a popular rock performer on the legitimate stage," explained Neil, who has earned seven gold albums, each awarded for sales of at least a million dollars. "And the Winter Garden itself is history. It goes back to God-knows-when, to when Gershwin was writing, to Jolson, and all the way up to 'West Side Story' and 'Funny Girl.' I enjoy a challenge whether it be on the fencing strip or on the stage."

GRAND FUNK RAILROAD

Disregard The Past



Grand Funk Railroad happened so quickly that before many of us were aware of their ominous presence they had become an important part of Rock Americana.

In the wake of their immediate and largely inexplicable public acceptance, Grand Funk in turn were responsible for motivating almost the entire rock press of the Western World to join forces in bitter condemnation of these three wide-eyed, high energy rockers.

Grand Funk survived and grew stronger despite the abuse and adverse criticism from the totally alienated mass media. They had become to the press three new dirty words.

Yet they were also the first group to reveal that there was a rift and a generation gap emerging among the children of rock. To those kids who are growing their hair long this year, the demi gods of their elder brothers and sisters (Beatles, Stones, Cream, Zeppelin, Zappa, Hendrix, Airplane) represented a bygone era. They were the establishment, passe and — dare I say — antiquated.

For this new breed, Funk was where it was at.

Responsibility (blame?) for their success rests on Terry Knight's slender shoulders. With the subtlety of a travellin' medicine show, Knight did for Grand Funk, what Col. Tom Parker did for Elvis Presley and the late Brian Epstein for the Beatles. However while Parker and Epstein stepped aside to allow their artists the spotlight, Knight remained upfront with the crew of Grand Funk. He became more of a celebrity than Mark, Mel or Don. . . .and Grand Funk became Knight's alter-ego.

Now they are fighting. Writs and legal suits are formally exchanged, with Terry Knight claiming the rights to the name and the three musicians denying this. It's coming to the High Courts soon.

I spoke to drummer Don Brewer. He said that despite any legal war games, Grand Funk Railroad would continue to operate its normal

schedule.

Said Brewer: "I suppose Terry Knight could put another band together and call them Grand Funk Railroad but it wouldn't be Grand Funk Railroad, would it?"

"Somehow Terry always seemed to get his own name upfront. We didn't see too much of the Press because we kind of stayed away from everything. Terry preferred to handle the Press and so forth, with the result that before we realized exactly what was happening, it had happened.

"I think that any bad press that we've got has mainly been due to the fact that as a band we just kind of happened to occur on the scene all of a sudden and from out of nowhere. It must have been the whole aura of the thing. I suppose the critics must have felt that we were being shoved down their throats and they didn't like it."

Brewer also felt that the situation was responsible for lack of airplay given to any of their records.

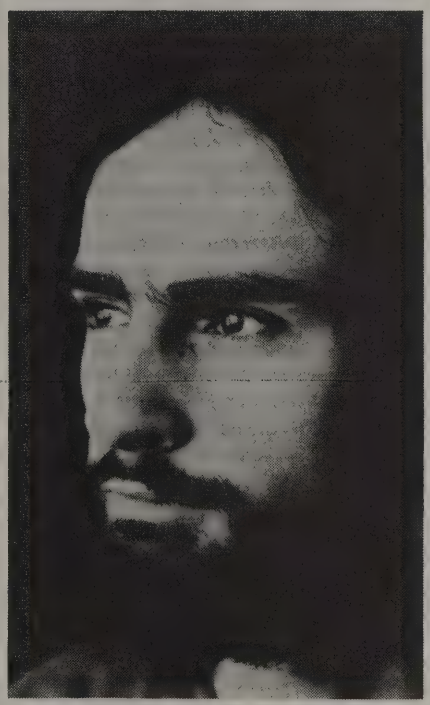
"I think, on that score, Knight may have hustled a little too much and alienated the radio people."

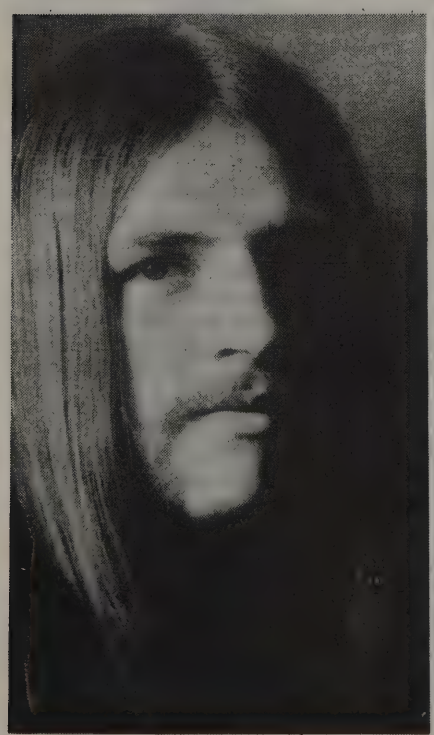
"Sure everybody gets upset by bad reviews when they get really bad knocks in the papers. We saw a few good ones but there were still a lot of really bad ones. So what are you going to do about it? I mean, you can't suddenly just turn your whole show around just to please the critics, especially when the audiences were really getting off on it. And I really do mean getting off."

"And I suppose we were the first to notice that we were getting slammed by other musicians. A lot of it was due to jealousy and also, I guess because they weren't into what we, as a band, were into. On stage the band represents an off shoot of the audience. It's like the audience is really right on stage with us. I mean it could be anyone of them who's playing the guitar or the drums — all we do is kind of lead the whole ceremony."

"Really it's just a question of immediate identification. The audience identifies with each one of us. We're all related — band and audience — to what's happening right there on the stage and I can tell you it's a good feeling and a very close one."

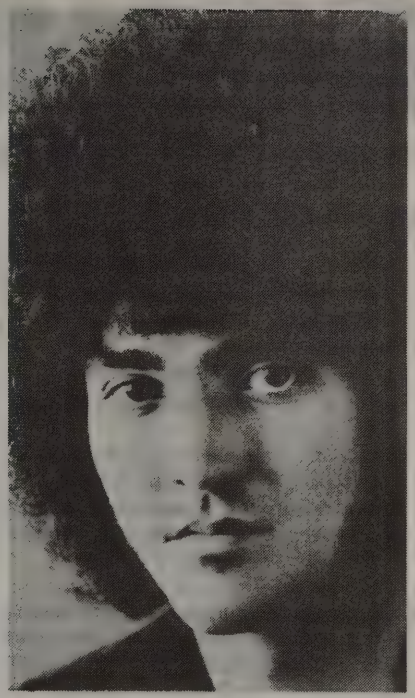
"I'm quite aware that when you mention Grand Funk Railroad to a lot of people they may think a lot of things we've done in the past have been nothing more than a hype. For instance when we donated those trash cans, they may have felt that Grand Funk were trying to win them over. I expect this is a view a lot of capitalists may hold."





"On the other hand I'm certain that the majority realized we were only trying to return something. A lot of rock bands take and never consider giving anything back in return, apart from what they do onstage. As a band we've always felt that we've always given everything that we could possibly give when we played to an audience."

"Even when we were sick or exhausted and couldn't put on our very best show."



"You're responsible to your audience. We'd already got their ears, so therefore by donating those trash cans, it also made them think. This is very important. A lot of bands are in a position where they do have an influence for the simple reason that if people are prepared to listen they are going to take notice of what you say."

"The trouble is the whole political thing that exists within the music industry. It's been grossly overcommercialized with the result that not too many people pay sufficient attention to it. This is a great shame. . . ."

Brewer came back to the anti-Grand Funk comments, and the great percentage of them that were inspired by the recordings of the band.

He said: "The trouble was that when it came to recording we'd only have five days out of our schedule in which to do it. Quite frankly that wasn't long enough. Once in the studio we'd have to hurry and get the songs down on tape even if they weren't perfect and many times they weren't."

"We had no time to re-record because we had to move on to the next gig. Terry Knight was our manager and therefore we had to stick to his advice."

And a final word from Mr. Brewer:

"All we ask is for people just to judge Grand Funk Railroad for what we do on stage and on record and disregard any past grudges."

"We're just regular people, though you can't be too regular if you're rock musicians. Roy Carr

COVER SONGS

IN HEAVEN THERE IS NO BEER

(As recorded by Clean Living)

RALPH SIEGEL
ERNST NEUBACH

In Heaven there is no beer
That's why we drink it here
And when we're gone from here
Well, our friends will be drinking all the beer.

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EVERYBODY LOVES A LOVE SONG

(As recorded by Mac Davis)

MAC DAVIS

Na na na na na na na na na na na
Na na na na na na na na na na na
Na na na na na na na na na na na na na na
Sometimes it makes me dizzy just like cherry wine
Sometimes it makes me tremble just to hold your body next to mine
Baby it's a love song that I'm singin'
Girl there's nothin' else I'd rather do.

Baby, brush your lips against me
And whisper soft and low
Honey, tell me that you want me
Lord, it moves me, girl I think you know
Baby it's a love song that I'm singin'
And there's nothin' else I'd rather do
Cause everybody loves a love song and baby I love you
You know I do.

Na na na na na na na na na na na na
Na na na na na na na na na na na na
(Everybody loves a love song) na na na
(Everybody loves a love song) na na na na
Na na na na na na na na.

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ALIVE

(As recorded by the Bee Gees)

BARRY & MAURICE GIBB

Maybe you talk too high man
Maybe I talk too slow
But you've got to live a little bit faster
Cause I've got a little less time to go
I ain't lost and I ain't searching
But then you know me very well
And I can't change the wind and make it blow the other way
And I'm a fool and I can tell
That I'm alive and that's all that I can get up just as fast as I fall

And I can walk and run but I'll never crawl
And in the end it doesn't matter at all
I don't know about the people that I read about in books
And the kings and queens around my room with their quiet dirty looks
I know I should be going somewhere I just can't arrive
There's a reason for believing that I've never been alive.

I ain't lost and I ain't searching
But then you know me very well
And I can't change the world and make it go the other way
And I'm a fool and I can tell
That I'm alive and that's all that I can get up just as fast as I fall
I can walk and run but I'll never crawl
And in the end it doesn't matter at all
I don't know about the people that I read about in books

And the kings and queens around my room with their quiet dirty looks
I know I should be going somewhere I just can't arrive
There's a reason for believing that I've never been alive
I know I should be going somewhere
I just can't arrive
There's a reason for believing that I've never been alive, alive, alive.

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WALK ON WATER

(As recorded by Neil Diamond)

NEIL DIAMOND

Walk on water ain't it like her
She leads the children
Ain't it right, ain't it right ain't it right.

And ain't it wondrous the way she does it
Gives love and loves it
Ain't it right, ain't it right, ain't it right.

Light delight, we got mornin'
Mornin' makes another day
Glory sight, got de dawnin'
Lordy light the night away
Hunh, hunh, hunh, hunh
Hey she walks on water
Ain't it like her
She leads the children ain't it right
Ain't it right, ain't it right.

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992 ARGUMENTS

(As recorded by the O'Jays)

KENNY GAMBLE
LEON HUFF

992 arguments, 992
We're just a fighting 992
I'm sick of you
Can't even go down to the corner
And get myself a cold cold beer
Cause when I get back to the house
Your mouth is the only thing I'm gonna hear
It's ashame all this fussin' and fightin' we do
Don't you know that's got to stop
Don't make sense to go home this way
Our love band is a total flop
992 and I don't know
Need to, but I gotta tell you just like it is
Love is too short to live in misery
There's so much that I can give
Maybe we just weren't meant for each other
And we might have made a big mistake
When two people understand one another
Tell me how long does it take
(Repeat chorus).

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COVER SONGS

SUPERSTITION

(As recorded by Stevie Wonder)

STEVIE WONDER

Very superstitious writings on the wall
Ladder's 'bout to fall
Thirteen month old baby broke the lookin' glass
Seven years of bad luck
The good things in your past
When you believe in things that you don't understand then you suffer
Superstition ain't the way hey hey hey
Ooh very superstitious
Wash your face and hands
Rid me of the problem
Do all that you can, keep me in a day dream
Keep me goin' strong
You don't wanna save me
Sad is my song
When you believe in things you don't understand then you suffer
Superstition ain't the way hey yeah.

Very superstitious nothing more to say
The devil's on his way
Thirteen month old baby broke the lookin' glass
Seven years of bad luck
The good things in your past
When you believe in things that you don't understand then you suffer.

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SWEET SURRENDER

(As recorded by Bread)

DAVID GATES

Baby, I'm through runnin' it's true
I'd be a fool to try to escape you
Maybe I'm beat, but oh what a sweet surrender.

You keep your rights
I'll take your nights
No one can lose when we turn the lights out tastin' defeat
Lovin' that sweet surrender
I'm givin' up myself to you
But I didn't really lose at all
I gained the only love I've know and it never hurt me to fall.

Now that it's done, so glad you won
I know our lives have only begun now
No more retreat
Only my sweet surrender, surrender and you, sweet thing in my life I surrender to you.
I may be beat but oh what a sweet surrender, surrender
And you, sweet thing in my life, I surrender to you.

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SUPERFLY

(As recorded by Curtis Mayfield)

CURTIS MAYFIELD

Darkness of night with the moon shinin' bright
There's a set going strong
Lot of things going on
The man of the hour has an air of great power
The dudes have envied him for so long
Oh Superfly you're gonna make your fortune by an by
But if you lose don't ask no questions why
The only game you know is do or die
Ah ah ah ah.

The game he plays, he plays for keeps
Hustlin' times in ghetto streets
Tryin' to get over
That's what he's tryin' to do y'all, y'all
Takin' all that he can take
Gamblin' with the odds of fate
Tryin' to get over
Tryin' to get over.

I don't understand him but he's a hell of a man
This cat of the slum had a mind. wasn't dumb
But a weakness was shown
Cause his hustle was wrong
His mind was his own
But the man lived alone
(Repeat chorus).

The aim of his role was to move a lot of blow
Ask him his dream, what does it mean
He wouldn't know
Can't be like the rest, is the most he'll confess
But the time's runnin' out
And there's no happiness.

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YOUR MAMA DON'T DANCE

(As recorded by Ken Loggins & Jim Messina)

K. LOGGINS
J. MESSINA

Your mama don't dance and your daddy don't rock and roll
Your mama don't dance and your daddy don't rock and roll
When evening rolls around and it's time to go to town, where do you go, to rock and roll
The old folks say that you gotta end your date by ten
If you're out on a date and you bring her home late it's a sin
Just ain't no excusin', know you're gonna lose and never win say it again
And it's all because your mama don't dance and your daddy don't rock and roll
Your mama don't dance and your daddy don't rock and roll
When evening rolls around and it's time to go to town, where do you go, to rock and roll.

Pulled into a drive-in, find a place to park
You hop into the back seat where you know it's nice and dark
Just about to move in, thinkin' it's a breeze
There's a light in your eye and then a guy says
Pull the car long hair
Louise, you're comin' with me to call the police
And it's all because your mama don't dance and your daddy don't rock and roll
Your mama don't dance and your daddy don't rock and roll
When evening rolls around it's time to go to town, where do you go, to rock and roll
Where do you go, to rock and roll
Where do you go, to rock and roll.

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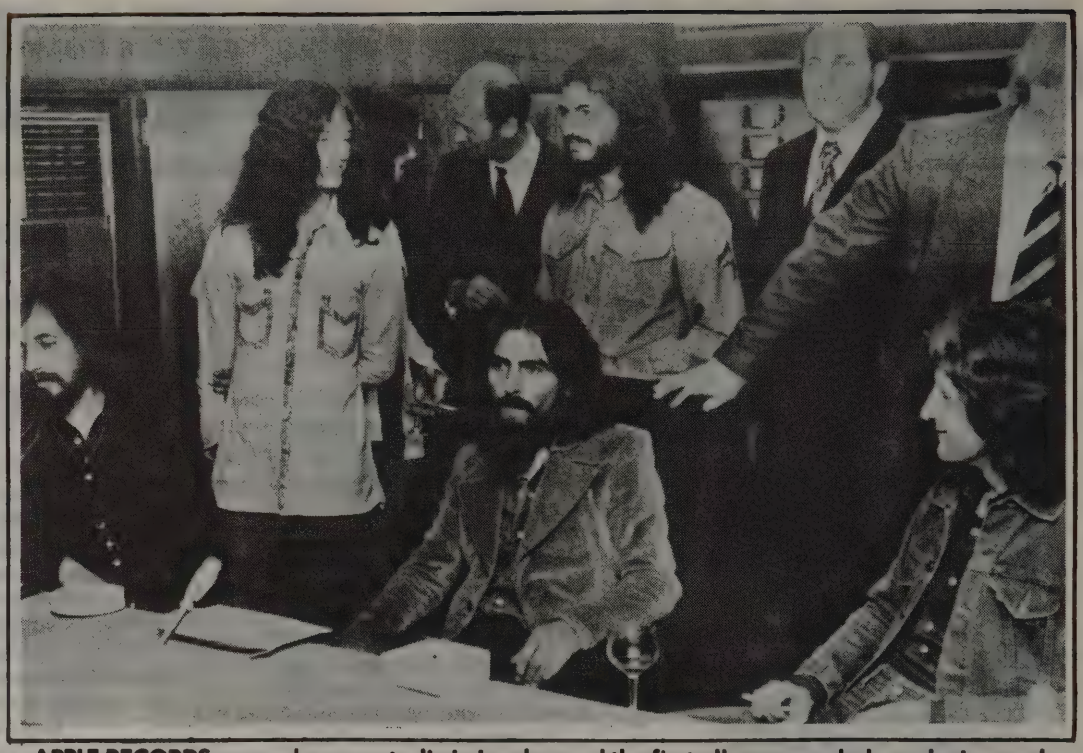
EAST FLASHES



APPLE RECORDS opened a new studio in London and the first album recorded was by Lon and Derrek Van Eaton. Turning up at the opening ceremonies were left to right, Klaus Voorman, who produced the album, Derrek Van Eaton, George Harrison, Lon Van Eaton and Peter Ham of Badfinger

ELTON JOHN meets DAVID CASSIDY and are being held together by Maxine Taupin, wife of songwriter and Elton's partner, Bernie Taupin

STEVIE WONDER with Labelle. Stevie turned up when the three Labelles performed at the Village Gate club in New York.

SASHES

ALICE COOPER on the election trail. Nobody really thought he'd get elected President but he campaigned. Actually it was all part of a Stacey Keach movie called "Elected" with Ms Cooper featured.

DONOVAN is back in action again. He flew from England to appear at a fund raising dinner for his new label boss, Clive Davis. Now back on Epic Records, Donovan played for 20 minutes, met Paul Simon, who also attended and said the whole 3000 mile trip was worth it

LEIBER & STOLLER

'Hound Dog' To 1972

Two Part Series
by Norman Jopling
and Peter Burns

Jerry Leiber and Mike Stoller got hold of rock'n'roll by the scruff of its grubby neck, turned it inside out, and came up with a neat way of putting across billions of little black plastic works of art on to every teenager's autochange. After suffering years of establishment-approved Patti Page and Guy Mitchell-type pop, America's affluent spoon-fed kids found out you could put a beat to pop music, and that the blacks had been doing just that for years. But it was only when a handful of renegade country singers who'd been listening to a little too much rythm and blues on the Memphis radio got in on the act, that beat music became too big to be segregated.

Leiber and Stoller, in the meantime, had four years of successful songwriting and production for the race market behind them, and the combination of adolescent energy and an unquenchable thirst for the beat, gave Jerry and Mike the go-ahead to pull out all the stops. They turned on their full genius as songwriters and producers, and created dozens (some say hundreds) of unforgettable records. They were more responsible than any other individuals - except Presley - for the theme music of a generation. They came up with artistically perfect vignettes dealing with every aspect of the human condition, and showed that there were no limitations to the talent and ideas and music that rock'n'roll could encompass. But at the time, Jerry and Mike were too busy to think about posterity. They had no idea their work would become latter-day classics. If they *had* stopped to think about it, then maybe it wouldn't all have happened the way it did.

"I was brought up in Baltimore, Maryland in a mixed black-and-white neighbourhood during the war—World War Two," explained Jerry, "and I was exposed to a lot of country music and delta blues, and that's all I heard as a little kid growing up in that neighbourhood. Outside of that, a few Polish weddings at the church on the corner—that's all the music I really heard. I left Baltimore when I was about twelve years old and moved to California, and when I was about sixteen I was working in a record shop not far from the school I was currently at. I started listening to a lot of the blues records that were coming out on Specialty, Aladdin and Modern, Savoy and King—and that was my music as far as I was concerned. At some point around this time I decided I wanted to be a songwriter, and naturally those sounds, the subject matter of blues material, jokes in the blues material, the kind of backhanded social commentary that was in the blues material were elements of my work. It was my point of view and when I started writing that's how it turned out, automatically."

Roots of the Leiber-Stoller style were already beginning to come together, even before their fateful meeting and the incident of Jerry Leiber's strange eyes. It was Jerry who wrote the lyrics, and Mike, the music, though the two continually bounced ideas off each other, especially in their most creative years. Leiber-Stoller fans, and a good many others besides, will have noticed the pervasive influence of Spanish-Mexican sounds on many of their records, especially the outrageous "Smokey Joe's Cafe" (by the Robins) and "Down In Mexico" (by the Coasters). Mike explained what may have led to this latin kick was that when his family moved to Los Angeles, he went to high school that was about eighty-five to ninety percent Mexican. Back to their first meeting. . .

"I was writing with a jazz drummer who went to the same school that I was going to," said Jerry, "he was notating, he was making lead sheets for me, and he was constructing some musical patterns...and I was writing eight or twelve bar blues and he would write out the notes and put the lyrics properly spaced underneath the notes, 'cos I didn't read music. At one point he told me that he didn't want to write songs but he knew someone at the same college who had a great reputation and was a very stinky piano player and might be interested in writing songs. He gave me Mike Stoller's name and telephone number, and I called Mike up and made an appointment, then went over to see him, and I convinced him, although he wasn't at all interested at first in writing songs, that it would be a good idea. But I had a hard time even getting in to see him. . .when he first opened the door I talked to him and he left me standing in the hall!"

"Now, now, the reason I had him standing in the hall," interrupted Mike, "was because I opened the door and I saw somebody staring at me with one blue eye and one brown eye and my jaw opened up. He's got one blue eye and one brown eye, you know. I was just...staring at him, and then I told him to come in. The thing that interested me at all about his writing when I looked at the lyrics he'd written out in a school-type composition book, was that there were repeats and ditto marks that were apparently blues, and I liked the blues.

"I told him we'd start after the summer because I'd taken a job through the summer as a doorman in a movie theatre, but I got fired, and so we started things sooner."

Did the partnership bring quick results? When did the first song take off?

"We got our first song recorded about six months after we first started writing. Our first HIT record was... in the rhythm-and-blues market. At that time the hit charts were much more segregated than they are today. They still are separate lists but now the R & B or soul market very strongly influences the pop, and the records cross that line very often. In those days it was really a colour line and with the exception of artists like Nat Cole, and the Mills Brothers, there was a WHITE pop market and a BLACK pop market, and records did not cross over from one to the other. We had a hit with Charles Brown and a song called 'Hard Times' in 1951, it was on Aladdin Records.

"We were functioning as producers some time before our first label venture, which was Sparky Records. We worked with Johnny Otis, and Federal Records which was part of King Records, which we've recently purchased. We cut Little Willie Littlefield on 'Kansas City' in 1952. Wilbert Harrison remembered the song from Little Willie's record and did it on a session seven years later, when it became a number one hit.

"We also worked with Little Esther and Jimmy Witherspoon on Federal. We did produce a number of sides, but in effect we were not called 'producers.' We would get a phone call from Ralph Bass, who was the A & R man for Federal and King Records on the West Coast and he would say 'I'm having a session Tuesday at Radio Records and I need four songs' and we would come to the studio with four songs and teach the singer the songs, start talking to the band about how it should go and what it should sound like and work it our from there. On occasion we would have a little preparation and we

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JOHN LENNON
Standards

"The Beatles had a standard to live up to," admits John Lennon, lighting up yet another four-inch link in an endless chain of battered cigarettes.

"And for that reason," he says, "when the Beatles went into the studio they had to stay in for at least six months. Today I just couldn't stand to be locked up in a studio for that length of time."

Lennon's reason is as simple as it is short: "I don't want a standard to live up to."

This is perhaps easier said than done, because the fact remains: 'Once a Beatle always a Beatle'.

That's how most people insist on viewing Lennon, McCartney, Harrison and Starr, through forced tears of nostalgia—with the nasal harmonies of "Yeah, Yeah, Yeah" still echoing around the empty cavity that divides their ears.

Despite an enormous output of solo material from the four individuals—most from the prolific Lennons—the majority still refuse to accept that the Beatles no longer exist.

No one is more aware of the situation than Lennon. Even so the ex-Beatle isn't filled with bitter resentment. Quite the contrary.

"You know," he tells me that muggy night in New York, "when the Beatles cartoons come on the TV every Sunday, I still get a kick outta watching them ... it's fine. It's just like leaving home—after that you automatically get on with your parents.

I bring us back to the present and I ask: How much has Yoko influenced John, and how much has John influenced Yoko?

Lennon displays obvious pleasure at the subject.

"She changed my life completely. Not just physically..." he pauses momentarily, trying to find the right words, "the only way that I can describe it is that Yoko was like an acid trip or the first time you got drunk.

"It was that big a change, and that's just about it. I can't really describe it to this day."

I put it to them that an example would be appreciated and they both choose their new album "Sometime In New York City" as an illustration.

Again, John who leads off: "If you really wanna know Yoko writes all her own chords and music completely. If I can get in a riff or something, then I'm lucky.

"A lot of people don't know this but Yoko was classically trained from the age of four, and that as you know, has it's rewards and its disadvantages, in the same way of any training.

"It's always hard to hit upon specific details, but, for instance, the idea for a song like 'Imagine' came out of Yoko's influence regardless of what the format of that song was. Half the way I'm thinking, musically, philosophically and every other way is her influence both as a woman and as an artist.

"Her influence is so overwhelming that it was big enough not only for me to change my life with the Beatles but also my private life, which has nothing to do with how sexually attractive we are to each other."

For Lennon it's time for another cigarette, for Yoko a chance to offer her observations.

"Naturally, my life also changed. Mainly what we give each other is energy, because we're both energetic people and when we're in the company of other people who we might feel are less energetic, then we have to give more.

"For instance, if we're on stage and John is reading a song really good, and I have to come after him, then that means that I've really got to do my very best.

"So then I do a screaming piece or something, and then John does a screaming piece after that, and then he has to stop me. That's precisely what was happening during our concert at Madison Square Garden. Many of our close friends noticed we were really sparking off each other."

John interjects with his own interpretation:

"I mean, I got up from the piano in one number, and Jeezuss, it was like following an act or something. Phew, it was just the same as competing in the Olympics when you've really got to box your best. It was really weird."

Suddenly Lennon stops talking, leans over, and with a teasing growl roars into Yoko's right ear: "Go on luv, tell him how I influenced yer."

She laughs nervously, tries to ignore his request. "The thing is..."

But she can't complete the sentence as she breaks up in a fit of laughter.

"Alright," she concedes.

"That was the question, remember."

Says John in an effort to redirect her train of thought.

"O.K. then I'll answer it," a pause. "It's obvious, I think, that these days my songs are all rock..."

"And what were they before?" intrudes Lennon, temporarily taking over the role of interviewer.

"Well I was mainly me doing my voice experiments," Yoko admits, turning towards her husband. "You know, screaming and all that, but then I got very interested in the rock beat because it is like the heart beat. "It's very basic and a very healthy thing. Most music, other than rock, went away from that healthy direction and into perversion. That's the way I feel about it."

John: "Just virtuosity."

Yoko: "Actually, I think the most obvious change has been on my side, which is that my musical style changed. Whereas John is virtually sticking to what he's always done. But I adopted rock."

Yoko's last four words prompt Lennon to enthuse: "Yeah...Yeah" prior to proudly pointing out to his wife: "but I did that Cambridge thing with you. Now wasn't that an adaption?"

Yoko, unperturbed: "Rock is a whole new field for me and I get inspired so much that I find that now a lot of songs are coming out of me. Also I think I was getting to a point where I didn't have too much competition. John was always with boys who were working together and therefore in direct competition. That was his situation. I was far more isolated."

She pauses and Lennon takes over the conversation: "It just came to me—for the two of us it was a question of mutual adjustment, with all the joys and pleasures of marriage on an artistic and musical level. However, it's not just the music, or our lifestyle, or where we're living. The whole change is happening in the space between us.

"Yoko coined a phrase ... 'Rock Square', and I was definitely in that box. I would never have admitted it while it was happening, but nevertheless it was going on.

"What happens is that you suddenly become exactly what you didn't like about other forms of music, be it jazz or classical or whatever, and you then have to admit that it should really be like this, or like that.

"Now, when someone comes along and says 'no', it can be whatever you want it to be. That's a very big change to go through. But after you experience it then

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LED ZEPPELIN Back To Earth

The most frequently quoted reason given for the fragmenting of a band usually brings out the hoary old phrase ... "A disagreement over musical policy ... blah, blah, blah."

Such much abused "official" statements often hide a multitude of sins to enable the parties concerned to save face. If the truth were known, such partings of the ways are more often than not a case of an overblown ego getting the boot.

Led Zepplin, together with the Who, are one of those rare combinations in which every member plays an equal and integral part. To the extent, that, to substitute any one player would immediately devalue the band's potency.

The Who minus either Moon, Townshend, Daltrey or the Ox wouldn't work. In the same way, a Led Zepplin without either Pagey, Plant, Bonzo or Jonesy would quickly deflate. Yet, for many reasons a deflation of the Zeppelin can be discounted.

When all about them seem to be losing or enlarging their heads, Zeppelin maintains their altitude and a down-to-earth honesty in an environment constantly beset with cheap thrills, self-induced paranoia and an ever increasing sense of false values.

Should any of the Zep's four-man flight crew dare to overstep themselves or crave lofty aspirations, in fact, they can expect to be dealt with severely.

"They'd probably get their bleedin' gear torn off their backs, thrown into the sea or something equally unpleasant," was John Bonham's gruff opinion of the barroom justice that would befall any of Zepplin's number, should they start becoming big time.

"You couldn't do that kinda thing in this group even if you wanted to," Bonham continued. "For the simple reason that you'd have no chance of getting away with it.

"For instance, if Robert is more high-spirited than usual during a gig and starts rabbiting on a bit, we'll start yelling 'Wheeeeerrrrr' and 'Come off it,' at him.

"It would be ridiculous for anyone to try it in the first place. You can't fool anybody in this group and, if you did, you'd bloody well suffer for it.

"You've only got to be in a bit of a mood one day and immediately you'll get ripped to shreds by the rest of the lads. That's the way we are, and that's probably one of the reasons why we work so well and stay together. We're not like some bands-who are worlds apart.

"One danger is when group members start spending most of their time playing with other musicians. Sure, it's O.K. occasionally, but when a guy prefers to play with other musicians it's best to forget the whole thing.

"You see, all his creative ideas go to other people-and the group eventually suffers.

"This has never occurred in this group and, I can't ever see it happening. On our recent tour of America, there was a really great atmosphere between everybody in the group. We seemed very close, and you could feel it in the playing. I think we all played much better than we have for a long time ... the tour was a tremendous success all round."

On the surface Zeppelin don't overwork themselves or, for that matter, push out an endless stream of albums-four albums in four years, with a fifth nearing completion.

They protect their stature and talent by ensuring that notice of a concert tour or an impending album causes a flurry of interest and a stampede at the record store.

When I met Bonham he was making one of his infrequent raids on London from his Midlands "Private car lot" to frolic around the inns and alley-ways of Soho. After that he was bound for the South of France 'to relax.'

After the pubs shut, and now in his management's Oxford Street offices, Bonham continued: "If we wanted, we could probably do 12 hours of the States each year, and do extremely well on each of them. But that's not what we formed this group for.

"There are some bands who do this kinda thing, with the result that the kids go along for the sake of going to a concert and not because it's an event. Before long, your prestige goes and you burn yourself out. You must create your own demand."

Another Zeppelin tactic is that they have purposely avoided pushing their individual identities. People know the names of Jimmy Page, Robert Plant, John Bonham and John Paul Jones, but on the streets they stroll unimpaired.

Zeppelin have by their own choice never appeared on television, and interviews are kept to a minimum. Surprisingly enough, this about-face approach in an industry that survives on mass-exposure has had its desired effect.

This policy of under-exposure seems to actually replenish their following.

Bonham observes: "We find we're always getting fresh faces in the audience. Sure, anyone can say that when you don't know your audience personally, but it's true.

"Some of the younger members of the audience may come along for the first time on the strength of having bought our fourth album. They like what they see and hear and as a result go out next day and buy our other albums.

"For instance, our second album is still a very strong seller. This seems to happen mainly in the States, where the kids are starting to back track on all our albums."

One of the more unpleasant aspects of success is being subject to the vitriolic whims of the "knockers."

Zeppelin have had more than their share of adverse criticism and abuse.

Says Bonham: "It appears that everybody is looking for a way in which to 'knock' us.

SLADE

U.S. Invasion

One of the musical mysteries of the current year is the lack of U.S. success of the English supergroup, **Slade.** Now they could be on Rebrink of it. Despite a string of commercial hit singles including several number oners, a stage act unrivalled in the British Isles, and a manager who had a hand in launching **Hendrix** and the **Animals** among others, **Slade** continue to be virtually unknown on the North American continent.

In England, **Slade** and **T. Rex** are the supermarketeers to the singles set. Their names adorn the front covers of pop papers, they are all over the TV set, and they cause near-riots at almost every performance.

It's quite possible that **Slade** will finally break in the U.S. and Canada when they schedule a tour in this part of the world. The likelihood of such a tour was one of the topics on the agenda I rapped with Slade lead quitarist and singer, **Dave Hill,** in London recently.

"The trouble is," he said, in broad Midlands brogue, "that we just haven't had any time to get over to the States and Canada. We've had so many gig offers in Britain and throughout the Continent that we couldn't pass up."

Economic considerations aside, what has been keeping **Slade** in Europe is the lack of a hit single in North America. Usually British hits repeat that success across the Atlantic, but such has not been the case with **Slade.**

"Yeah, we've had a lot of luck with our singles here and in Europe, but it hasn't happened for us in the States. Our first hit was **Get Down and Get With It,** which was a **Little Richard** original. Our manager **Chas Chandler** picked it out for us.

"Then we did an original, **Cus I Luv You,** which went to number one. The followup to that was **Look Wot You Dun,** which got to number two. Same for the next one **Take Me Bak 'Ome.** Currently number one in England is Slade's **Mama We're All Crazee Now.**

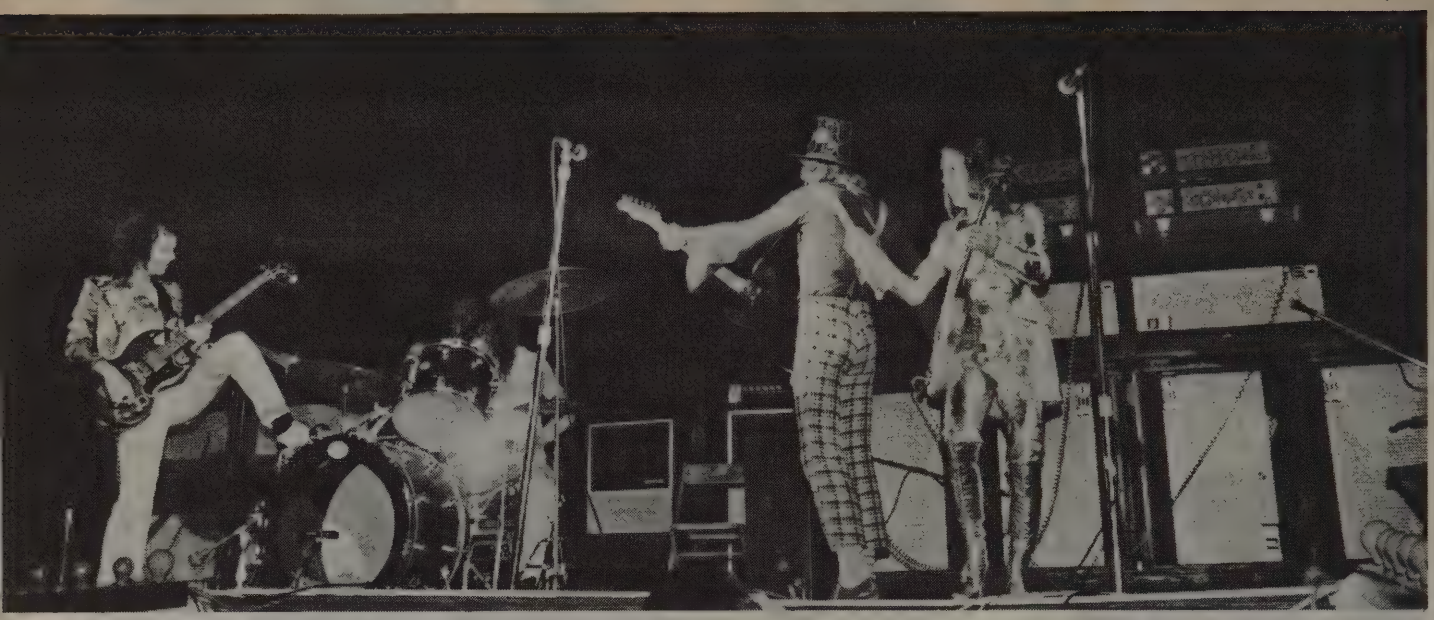
Presumably as far as this market is concerned, the **Slade** singles have been and gone. But you can catch up on some of the action with the newly-released and highly recommended album, **Slade Alive!** (Polydor).

Slade can be compared with our own Crowbar in the sense that they have a tremendous concert following. Their stage act is geared to wide appeal and audiences usually respond in Lively fashion, prompting a rock writer for one of the largest dailies in Europe to note that **Slade** is **"without doubt the most exciting group to erupt on the pop scene this year."**

"We're a very visual act," explains Dave Hill. "We're a comedy group as well as a heavy, meaty group. The audience has a good time."

The Scottish Bobbies weren't too amused by **Slade** when they busted the group at a Glasgow gig for swearing on stage.

"We have never wanted people sitting down to watch us play. Our act provokes audience involvement. We like to have people leaping about. We've been on the road for years so we've had a chance to get an idea of



L. R. Jimmy Lea, Don Powell, Noddy Holder, Dave Hill.

what people want.

"We never wanted to look like the audience. The kids want something to follow. We thought that if we looked different we could give the kids a thing to latch onto."

At first, the group somewhat overestimated the audience's capacity for change. They called themselves **Ambrose Slade,** cut their hair, and went out on the road as Britain's first skinhead band.

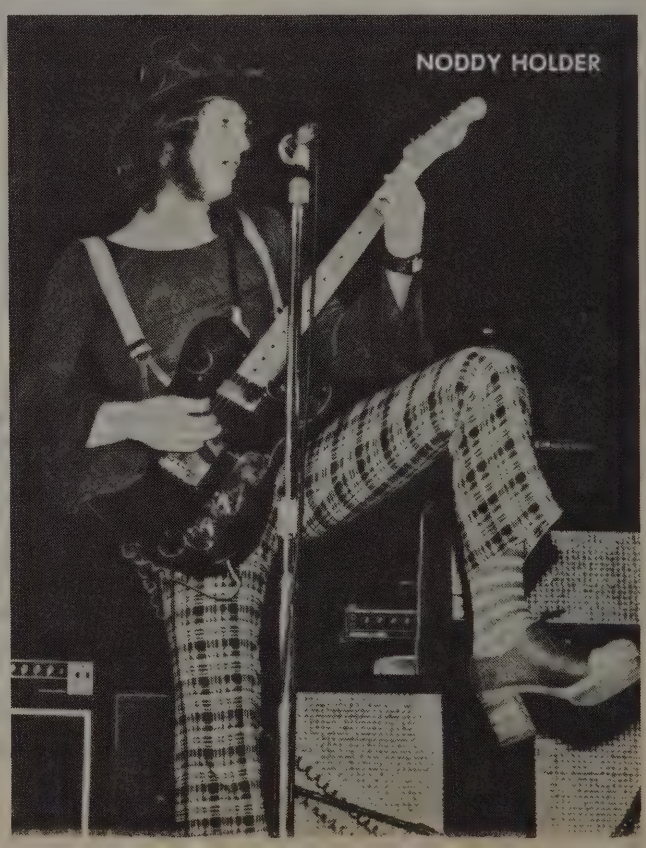
They received a tremendous amount of publicity, usually centered on the length of their locks rather than their musical ability. As a result, their early singles were generally overlooked.

"After a while, with all the confusion, we felt like we were bashing our head against a brick wall." Hill says.

"People didn't want to come and see us because they couldn't figure out what sort of music we played. Our image was in how we looked. We might as well have been a reggae band. And because of the **Ambrose** Slade name, many kids thought we were a single person (actually **Slade** is a quartet consisting of **Noddy Holder** on guitar, bass player **Jimmy Lea,** drummer **Don Powell** and **Dave Hill).**

"It just didn't work. It took a long time to get ourselves together. Many times we regretted it all. Now, of course, we have no regrets. We seem to have created an aura around ourselves. People have fun when they come to see us. We try to get that same feel on our records.

"We've never been into that super cool trip — we're not self-indulgent musicians. People have to pay to



come and see us play so we do our best to give them their money's worth.

"I suppose you'd call our stuff beauty music. It's danceable too, and kids are starting to dance again, in England anyway. Actually I wish there was a new word to describe

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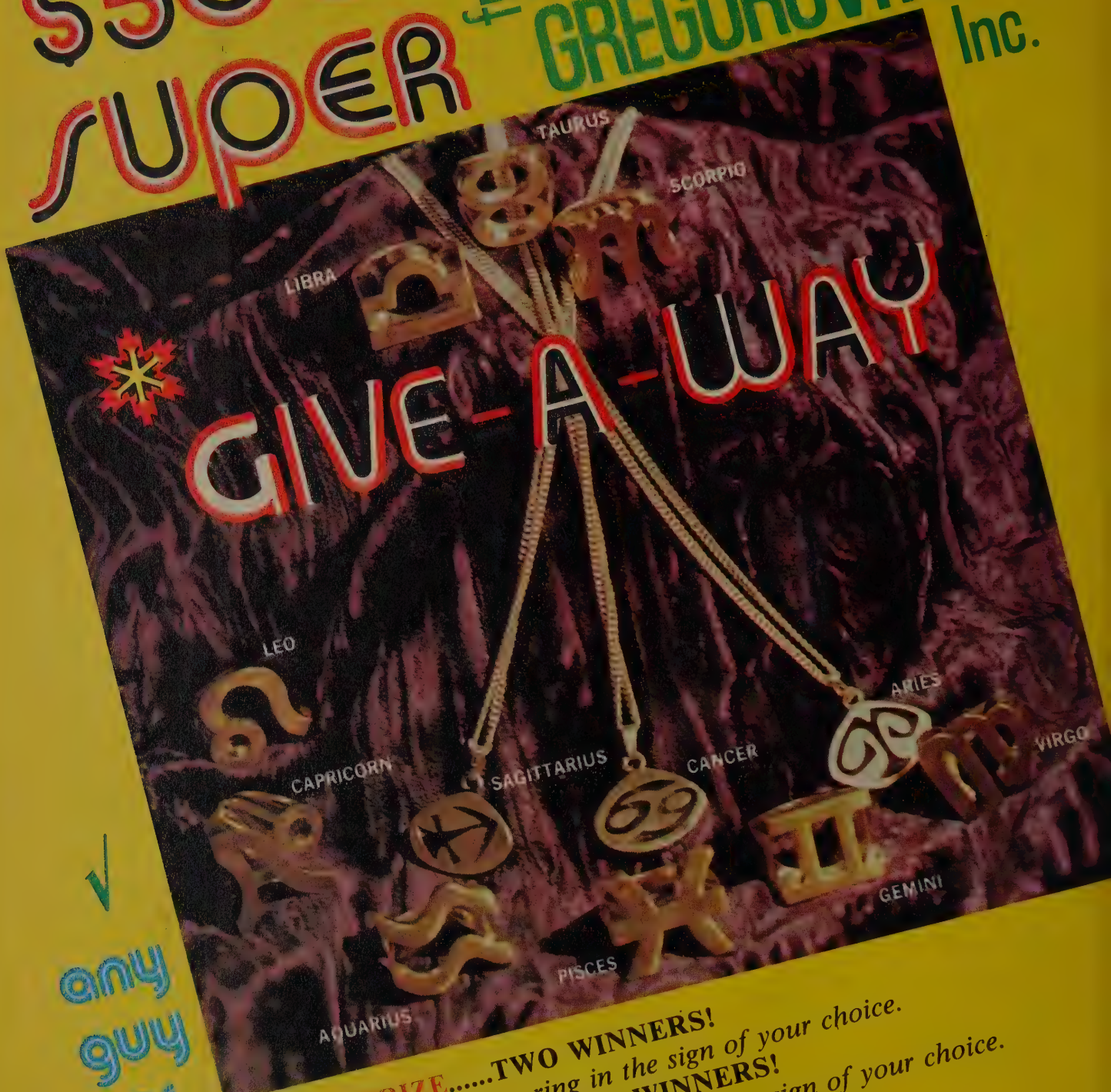

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DAVID CASSIDY

Career, Friends, Routine

At the time of David Cassidy's last British trip I was firmly convinced that all the uproar surrounding him was coordinated by an efficient publicity man.

Today I know that those hundreds of screaming girls who met him at London airport weren't on anybody's payroll.

They really do exist.

It's an eerie experience there—adrift in Darling Davidland and on arriving for a meeting with Cassidy aboard his chartered yacht, I witnessed a large group of anonymous girls who leaned over the railings and shouted, achingly, to their idol for some sort of recognition. I talked with a few fans who proudly sported David Cassidy buttons, T shirts and handbags. The average age must have been between 12 and 14 and their puppy love affection shouldn't be underestimated.

They would do ANYTHING for David Cassidy.

Cassidy was hiding out on a 120 foot long boat, Ocean Sabre, Bell Records had asked Cassidy to come to Britain for a promotion visit and were apparently happy to shell out $5000 to charter the yacht for the five day period. Once on board I found him posing for the 20 or so daily newspaper photographers. It remained the ritual throughout the afternoon, with David occasionally excusing himself to wave and blow kisses in the direction of the devoted fans on shore—an action that caused them to ooh and aah. Another ingenious action by the fans was to pay entrance on a sightseeing boat that travelled the River Thames and went past David's yacht. They got a closer look that way.

The Partridge Family Records—David plays Keith Partridge in the television series—sell in astronomical figures and, of course, led the way for a successful solo career in which David Cassidy has shown himself able to handle a vocal with at least competence and confidence.

"I didn't plan it this way. I never anticipated anything like this. In the beginning I was really taken aback but people seem a bit shocked to learn that I've sort of adjusted to the way I live. If you're some place where it's cold you wear a sweater because it's cold and that's all I've done," he said.

"You have to adjust to how you live your life."

Just how hectic is his daily routine? I put the question to David's personal secretary John Monte. He stated: "David films with the Partridge Family about 55 hours a week—Monday

through Friday. He records every evening and goes gigging every weekend.

"He normally takes a midnight flight from Los Angeles on a Friday to whatever city we're going to and then he stays up all night travelling. When David gets into town he usually does two shows. Then he flies to the second city immediately after and then returns to LA late Sunday evening. And on Monday morning he's back on the set again."

Cassidy is a comparatively small fellow. Five foot eight inches and weighing around nine stone. His foremost facial feature is probably his well shaped sparkling teeth but the most disturbing thing I noticed was the overdone pink makeup which covered his skin from the chest up.

His popularity, which has forced him to become a semi-recluse, has undoubtedly caught him off guard. It must be difficult for him to deal with it realistically.

"I can't go to movie houses," he said. "But there are places I can go. I can go out anytime I want to really but it's coping with other people's reactions that's hard sometimes. It was really getting me down for a while but that was because I was looking at it from a negative angle instead of a positive one. Sometimes I feel very cramped and confined, as though I was living in a fish bowl. It has its advantages—I have to balance it out and see if it's worth it for me. It has advantages like I love the feeling of walking out on stage and feeling the response. Everybody loves turning someone else on—whether it's mental or sexual."

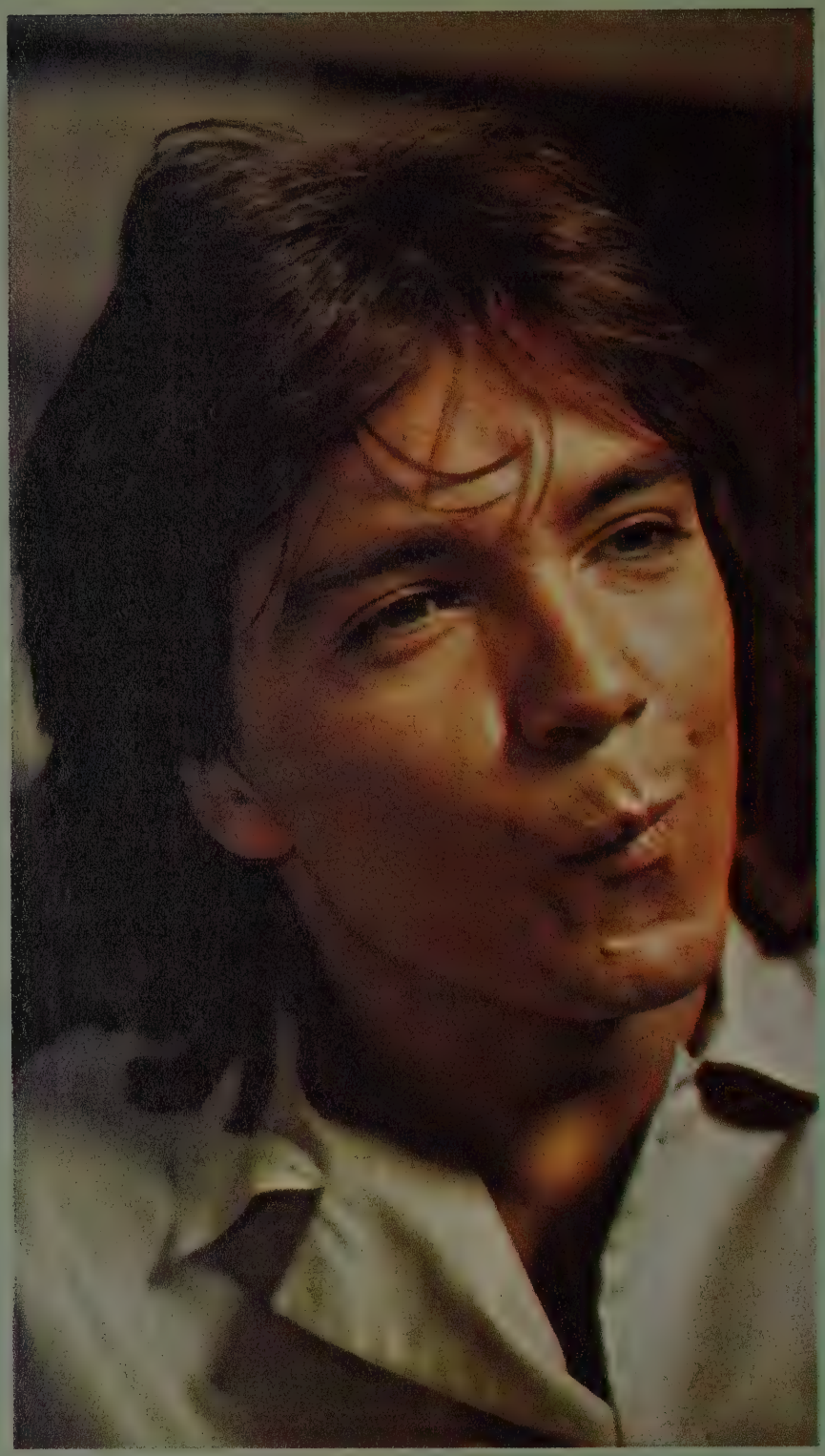
"I dig it."

Since the Partridge Family television series, Cassidy has employed a business manager to watch over the piles of long green, and acting on his advice has invested in stocks and bonds as well as some land. He owns 100 acres in Hawaii and hopes to settle down there some day.

"I want to live on my land when the time comes and perhaps farm it. I like animals. I'd like to get a couple of horses and cattle. Some friends of mine have sheep there. I've got two dogs at the moment. Bullseye is eight months old—he's an English setter with three colors and he's in training now. My other dog is called She and she's a Shepherd mix or mongrel. And we're getting a couple of cats to get rid of the rats."

Much is written about David Bruce Cassidy. Some times it is couched in mind-boggling terms as "Great Galloping Gumballs!!! This month's Dreamsville is devoted solely to darlin' and dandy David Cassidy ..." Etc and so on.

Asked his opinion about this, David Cassidy says: "Some of the things that have been written about me have been pretty straight ahead but 98



percent of it is blown out of proportion. I honestly don't read that much about myself. It's one person's interpretation of me after an hour long interview.

The writer forms an opinion of me in that one hour and it can't possibly be that accurate in such a short time. I mean, I could be in a bad mood because of a headache or something."

I for one found David Cassidy distantly polite.

He hires writers to compose songs for him but did include one of his own compositions, "Ricky's Tune" on his "Cherish" album. I asked if he plans to record more of his own stuff.

"I'd really like to do that. But they're really behind in releasing my stuff. The album that I recorded a month ago won't be out until January. And there's a big difference between what I'm doing now and six months ago. They had the reins tighter on me back then but now I'm doing what's really me. I wrote a couple of songs for my new album."

Wes Farrell, Cassidy's producer, has been in the business as writer and producer for many years. He has nothing but praise for David.

He commented: "When David was picked for the part in the Partridge Family series we weren't even aware that he could sing good enough to be on records. But he sang a song from a Chicago album and another from Crosby Stills and Nash and did really well. He's got a massive degree of scope and range and in the past two years has improved immensely.

"The only difference between Cassidy and Presley ... is time."

Meanwhile David is talking about his friends.

"Sam Hyman is my closest friend. I only have a couple. He lives in my guest house and coordinates all my concert merchandise."

Hyman and Cassidy met ten years ago when they were going to school together. They became close friends through the years and were struggling to pay the rent before David hit it big. At that time Sam was an assistant film editor and Cassidy a struggling actor following in his father, Jack Cassidy's footsteps. Sam stands about five foot nine, medium build with an enviable rich brown tan and close cropped brown hair. He's extremely cordial and talks freely about David's success.

He said: "This happened so fast. I didn't think anything like this would happen to David when I met him at 13. But when he started his career as an actor I knew something big was in store for him. He didn't let it go to his head and didn't change much. He's remaining pretty much the same except that he's matured a lot. But his ego has never gotten out of hand. He's had so much confidence and more drive than any other person I've met. I really admire and respect him for that. I stayed out of his career at first to ensure that our friendship would remain intact.

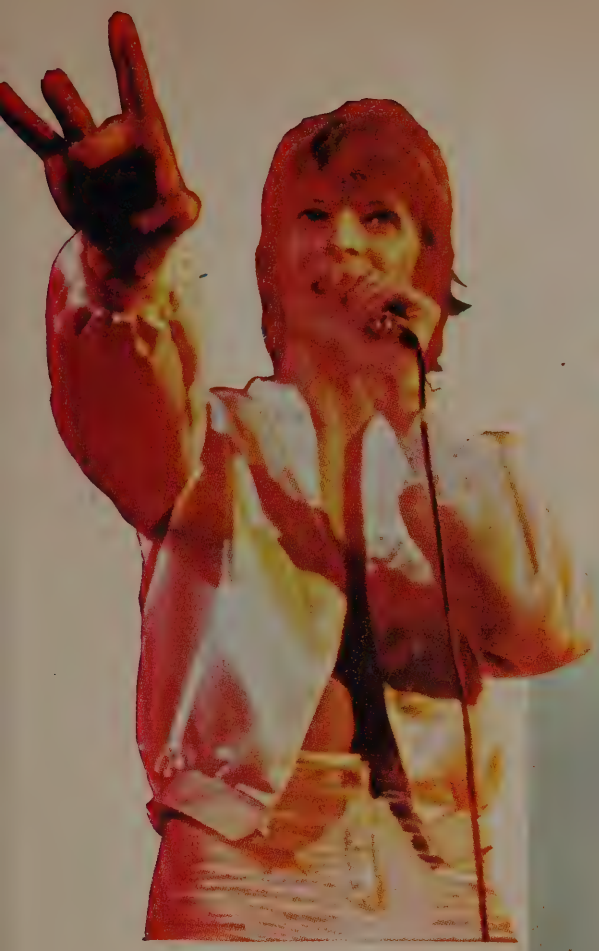
"My friendship with David is more important than any money or anything that could be made from him.

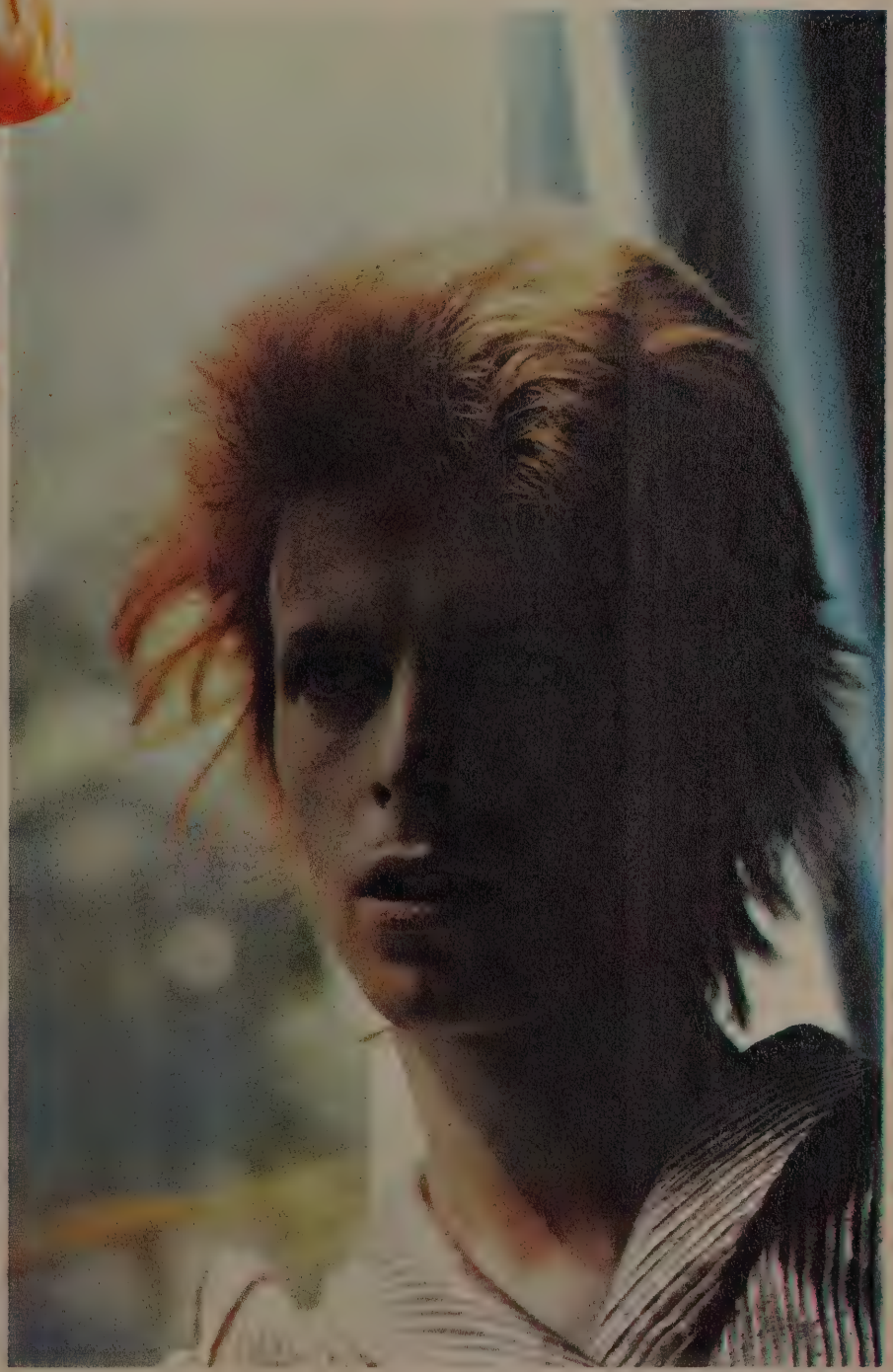
"I never have and never will jump on the band wagon to take a free ride as many people will. That's why he respects and admires me as a friend. What I do is advantageous for David as well as myself."

Unlike some journalists who doubt Cassidy's lasting power, I can see his career growing to an even wider following. He filled a necessary gap in entertainment and perhaps he'll develop into this generation's Sinatra.

Sneer at nothing in this changing world. DANNY HOLLOWAY.

DAVID BOWIE Happening





Interesting what happens when somebody gets big in the record business.

Take David Bowie.

Flash rocker who was a quiet mild mannered semi-electric folk type takes off in England. RCA signs him and he gets the big star treatment from them.

And it works. He is brought over to tour the U.S., plays Carnegie Hall and gets his tour extended because he draws both crowds and critical acclaim.

RCA is so impressed with the colorful Mr. B. that they buy up all his old masters from Mercury, the company for whom he recorded over the past couple of years. RCA says they've only done this for one other person, Elvis Presley.

RCA releases these old masters of Bowie with merely the statement on the albums that they were recorded in 1969 and 1970.

Now who is David Jones?

Well, that's Bowie's real name and also the name under which he recorded an album in England for Deram.

So watch out for another Bowie album. HP

Photos By Mick Rock

DAVID
BOWIE

CHEECH, CHONG & GEORGE - Comedy Surge

COMEDY ALBUMS — the new kind of comedy that relates to what's happening today — is having a big resurgence on record today.

Leading the field are newcomers Cheech and Chong who can sell a million album copies as easily as they can fill Carnegie Hall.

Closely following them is George Carlin who has been around and working for a long time but suddenly did a complete about-face regarding his image and comic orientation. He's seen here accepting a gold album from Flip Wilson, no comedy slouch himself, who just happens to own Little David Records, for which Carlin records.

ROBERT BRUCE GATSBY'S SWEATER GIVE-A-WAY

ONE DOZEN LUCKY WINNERS!...WILL RECEIVE THIS DEEP BLUE FABULOUS 1973 GATSBY SWEATER RICH IN CLASSIC ELEGANCE.

This machine washable & dryable Gatsby Anchor Ringneck sweater of 100% wintuk orlon acrylic is from the new Spring Gatsby collection by Robert Bruce Sportswear. The creation emphasizes Robert Bruce's new epaulet Shoulder treatment which represents a touch of tradition with a flair for fashion.

SCHEDULED TO BE ON SALE JANUARY 1973.

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Hit Parader GIVE-A-WAY
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HPC QUESTIONNAIRE

If you don't own a car, but would like to, which make would you choose?

_____

If you don't own a motorcycle or motorbike, but would like to, which make would you choose?

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When buying clothing do you look for brand names?

If your answer to the above question is yes, please list some of your favorite brand names.

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Which of the following do you use?

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Razor Blades _____
After Shave Lotion _____
Hair Dressing _____
Skin Conditioner _____
Complexion Cream or Lotion _____
Lipstick _____
Hair Spray _____
Perfume or Cologne _____
Other Cosmetics _____

Do you own a radio?
What Brand name is it? _____

Do you own a tape recorder?
If yes, what is the brand name? _____

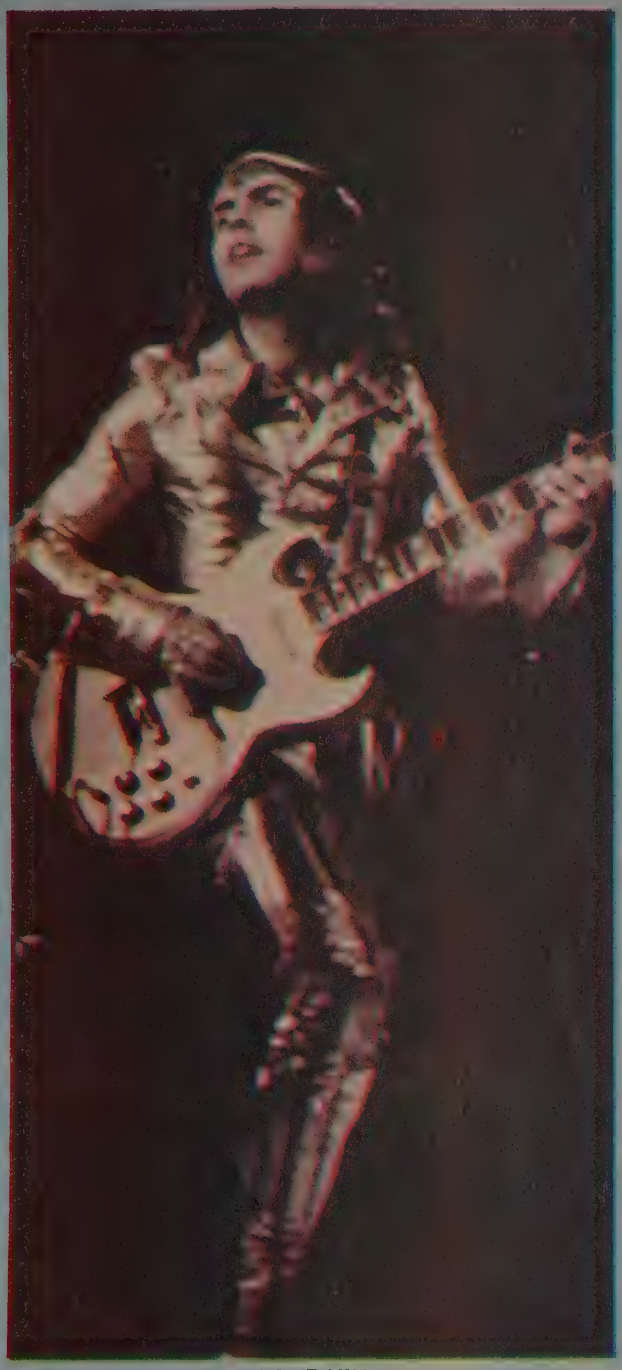
If you own a record player,
what is the brand name? _____

If you play a musical instrument,
what is it and what is its brand name? _____

What is your favorite
soft drink? _____

ALL ENTRIES MUST BE MAILED BY MIDNIGHT MARCH 1, 1973. Void where prohibited.

SLADE
(continued from page 27)



DAVE HILL

what we do. If you were to say we are a rock band people would immediately think of the past. We try for variety so that we can appeal to as many people as possible. And we think that melody matters.

"But I don't want you to think that it happened overnight. It's only since we teamed up with **Chas. Chandler** that things have come together for us. The first job was to prove ourselves in our own country. Along the way, we've been through it all. We haven't missed much, we've starved man. Now at least we're getting some money for what we do. And that's what it's all about." Ritchie Yorke HP

JOHNNY CASH

It's 7:30 PM at the backstage entrance of the London Albert Hall and strange things are happening. It's Wednesday, the second of Johnny Cash's performances at the Hall and our hero is just arriving in his chauffeur-driven limousine.

A small but very persistent crowd is there not so much to welcome him, more to actually see this man in the flesh, maybe to touch him just in order to discover if he's real.

The car door swings open and the fans, outnumbered by policemen who temporarily obscure my view of the scene, leap forward.

I hear a hysterical voice screaming out, "John ... John ... wait a minute ... please ... please once more" ... rising above the commotion, while autograph books are flashed in the air.

Someone is muttering "God bless you, Johnny, you do it every time, every time: while an Irishman unfurls the American flag as Cash moves forward—"What d'ya think o' this then, John?"

That hysterical voice is getting even more out of control now, as Cash ventures toward the stage door and then suddenly a dwarf-like figure is lifted above the crowd by two policemen.

I catch a glimpse of Cash's face—weary, breaking into a doggedly sincere smile whenever one of his admirers approaches him, and the next moment he is gone.

He's escaped into the building leaving his fans star-struck by the fact that they have seen this great man.

The dwarfish figure who is the possessor of that hysterical voice is busy frantically apologizing to the police—"I'm ... s-s-sorry ... I didn't mean to ..." It's hard to make out whether he is crying because he's sorry or because he's actually touched Johnny Cash.

Once inside the backstage entrance, I make towards the dressing-rooms to do my scheduled interview with Cash.

There are already some journalists lounging around in the bar, their cassette recorders poised for action as they discuss various angles to approach Cash.

The main topic seems to be on the man's religious beliefs—'I mean, ask him what he thinks of 'Jesus Christ, Superstar' and that'.

Religion is always good for copy—that and sex, but they can't ask ole' John about sex because he's a clean living man.

We all saw the way he stared lovingly into wife June Carter's eyes as

they walked into the dressing room, it's obvious Cash is strictly a one woman man and that's the way it should be.

Finally I catch a real glimpse of Cash as he strides down the passage for another series of interviews.

He's a big sombre man dressed in black—tall with plenty of meat on his bones. His hair is over his ears and cut short just before it reaches the collar of his shirt.

His face looks uneasy and haggard, with enough coloring to indicate that he is part-Indian.

When he smiles, it's rather like watching a crack form in a rock-surface—uncomfortable but, like I said, sincere. It has to be, because sincerity is Johnny Cash's calling-card to fame and success.

Cash's appeal is that of the hard-working rugged all-American male, whose hands are calloused but whose heart is clean, who is both virile but temperate, strong but gentle and, of course, a devout believer in the word of God.

He and June, his wife, are the perfect pair, beating Dick and Pat Nixon down to a frazzle as the all-American couple.

June is small and pretty, a housewife with the voice of an angel—good lookin' good cookin' and a country lady to boot.

Talking of Nixon, ole John has publicly given his support to getting him back for another four years in the White House.

All of which strikes me as a bit strange. I mean, that ole' hound dog Jerry Lee Lewis is rooting' and tootin' for Georgie Wallace.

Cash is eventually ushered into a small room where four journalists (myself included) are ready to serenade him with our questions.

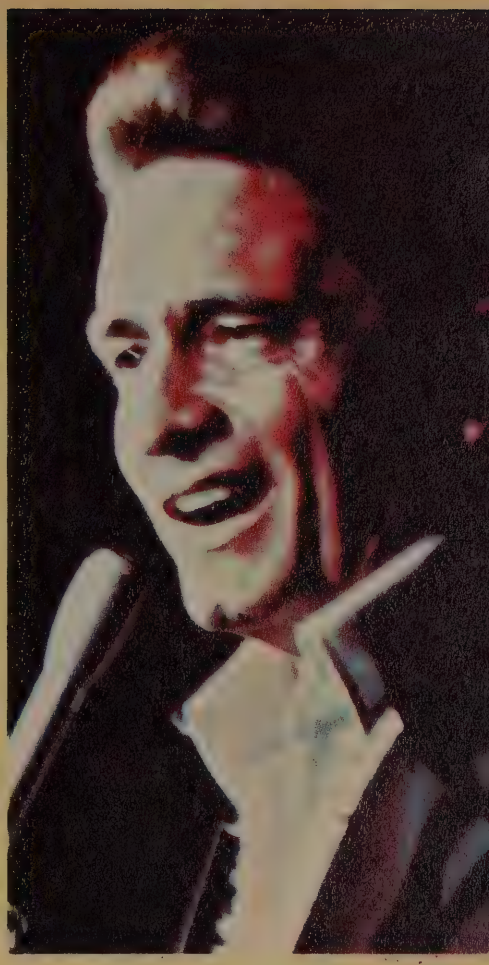
He is obviously a little nervous and he messes around with his fingers. But then that's typical of John—the strong, silent guy, a man of few words but great deeds.

The first thing he tells us is that he'll be playing at a prison in Stcokholm. Right now, he says, he's getting involved with the concept of prison reform and, if a record is released of the concert, it'll be called "Johnny Cash Prison Reform."

He stresses that the record may not come off—it all depends on the atmosphere—you never can tell with these prison concerts. Suddenly there's the spark and it's lit up but then sometimes that spark just doesn't show.

Well then, what about this here new record of yours, John, the one about America?

"Well, I've always been interested in the history of my country and so when C.B.S. records asked me to do the album, I was honored, because I



enjoy history and I also enjoy writing and ..."

- He Means It

Then some guy starts pulling the stops out about Cash's film about Jesus Christ.

"The film has just finished being edited and will be premiered next month. This has been a great personal achievement for me and June—June has been with me every step of the way on this project.

"Actually I am the narrator throughout—but it's more a tribute in song to the Gospel story. The title—'Gospel Road'. I've written seven songs and there are a couple that were sent in by other people—some by Kris Kristofferson, called 'The Burden of Freedom'."

"At last my chance. I leap in with my first question (you've got to understand that I am a mere club reporter when it comes to these big ole Press conference type set-ups and these guys I was with were all veterans so I was pitching for luck)—"Do you have any contact with the more contemporary country songwriters?"

"Well I've known Kris Kristofferson for years y'know ... we're old buddies.

"Right now, I'm lookin' forward to meeting John Prine—he's got some real talent."

"Do you have any contact with Bob Dylan?"

"I haven't seen Bob for maybe nine months, though I spoke to him on the telephone just three days ago.

"He was planning on seeing a rough-edited version of my film but somehow he couldn't make it."

"Right now, he's at home with his wife and family down on Long Island, takin' it easy—I don't think he has any recording plans."

"I wanted to quiz him about his af-

filiation with the Nixon administration but just as I opened my mouth, some journalistic vulture came down aiming for some good juicy quotes on religion."

Had Cash made his film in a conscious attempt to cash in on the "-Jesus Christ, Superstar" sell-out scene?

"No Sir! I am serious about my beliefs, I think everyone in America is agreed that 'Jesus Christ, Superstar' has some great ... well, good music anyway. But my film is a personal thing for me. It's a whole different venture."

Then, what was the point at which Cash became a devout believer?

"Well, I've always been brought up in a tight religious circle but I became a committed Christian while I was coming off drugs. June was a great help to me—she was a pillar of strength through my ordeals." A C.B.S. man appeared to usher Cash out again. The show was soon to begin. Cash leaves as courteously as he came in, muttering "Pleasure."

Once outside I meet Carl Perkins tinkering with his guitar in the band's dressing-room. Perkins is the man who wrote "Blue Suede Shoes."

And there he is in his toupee with a copy of the album "Carl Perkins—The Man Behind Johnny Cash" laying beside his guitar case.

What's one of the greats doing playing second-fiddle to anyone even if it is Johnny Cash?

Perkins talked bewildered at the question and says that he feels far more comfortable in the background.

He fronted his band for some years, but it all got too much for him. Now he's happy, he says. He looks happy anyway and it felt good meeting one of the greats.

And then there was the show. Cash doesn't move much—he lurches earnestly around the stage when the mood takes him and pulls his guitar over that great chest of his, pointing it in no particular direction.

And those songs! "Silver Haired Daddy of Mine," "These Working Hands." It all works because Cash means every word.

Yes, he really means it, even in his Biblical epic song "Last Supper." "Have a good time, boys" he sings, anticipating death, "Till we meet for that Last Supper in the Sky."

Hey, John, how does that song go again, something 'bout 6 ft. 4 weighin' 325 pounds: "But I saw that giant of a man fall down from a thang called love"...

That's the stuff to cleanse yer soul.

NICK KENT

COUNTRY FAVORITES

WHITE SILVER SANDS

(As recorded by Sonny James/Columbia)

C.G. (RED) MATHEWS
G. HART

With the deep blue pearly waters
Wash upon white silver sands
There on the brink of love I kissed her
and obeyed my heart's command
Where the deep blue pearly waters
wash upon white silver sands
I watched the sun set in the evening in a
far and distant land

Oh there beneath God's blue heaven
There's a place I must go
Watch the sun set in the evening with
the only love I know
Where the deep blue pearly waters
wash upon white silver sands
There on the brink of love I kissed her
and obeyed my heart's command.

We watched the sun set in the evening
Through the moon yellow and pale
Watched the gaucho ride his pinto out
across the pampas trail.

Where the deep blue waters wash upon
white silver sands
There on the brink of love
I kissed her and obeyed my heart's com-
mand.

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IS THIS THE BEST I'M GONNA FEEL

(As recorded by Don Gibson/Hickory)

DON GIBSON

Well, I don't know if I can make it
through the day
And I don't know if I can stand the hurt
this way
I'm lost without your love
Oh, what a price to pay
Is this the best I'm gonna feel today.

If you knew the sorrow that I'm going
through
Maybe you'd have mercy on this poor
old fool
Well, I don't know if I can stand to hurt
this way
And I don't know if I can make it
through the day
I'm lost without your love
Oh, what a price to pay
Is this the best I'm gonna feel today.

Well, I don't know if I can stand the test
of time
And I don't know if I can always walk
the line
I'm lost without your love, I guess I'm
just your slave
Is this the best I'm gonna feel today.

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GOT THE ALL OVERS FOR YOU (All Over Me)

(As recorded by Freddie Hart/Capitol)

FREDDIE HART

Love's vibrations I can feel them when I
hold you
I just tremble and my passion rises high
For the flavor of your sweet lips keeps
me hungry
And it's a hunger that only you can
satisfy.

Got the all over's for you all over me
And it's a feeling made for lovers only
It's a blessing heaven sent and meant to
be
Got the all over's for you all over me
Got the all over's for you all over me
And it's a feeling made for lovers only
It's a blessing heaven sent and meant to
be
Got the all over's for you all over me all
over me.

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BEFORE GOODBYE

(As recorded by Del Reeves/United Artists)

GLENN MARTIN

Let's put our clothes back into the closet
Of the house I built for you and I
Let's sleep again tonight in our big bed
Sweetheart, let's give it one more try,
before goodbye.

We can't let our love die
Let's give it one more try
Let's walk one more mile
Before goodbye
La la la la la la la la
La la la la la la la la
La la la la la la la la.

Let me feel you laying warm next to me
Let me kiss you soft and hear you sigh
Let the tomorrow find you sleeping in
my arms
Sweet heart, let's give it one more try,
before goodbye.

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MY MAN

(As recorded by Tammy Wynette/Epic)

NORRIS WILSON
CARMOL TAYLOR
BILLY SHERRILL

My man, understand he holds me in the
palm of his hand and I like it;
I like it he's a dream, the real thing.
He always makes me feel like a queen
and I love it.
I love it.
His arms are warm they keep me away
from harm and I'm proud of it so proud
of it.

He's mine he's fine, he makes a funny
feelin' go up my spine and I want to
keep it like this all the time
He's got what I want when I want it.
He's got what I need when I need it.
I'd fight a million just to keep it.

Just to keep on holding to the precious
love he gives me
How I hate to sit and wait when I know
he's a gonna work late;
I can't stand it.
I can't stand it.
But when he walks in and I'm in his
lovin' arms again, I forget it.
I forget it.

His touch is too much.
He knows how to love me just enough
And I love him.
I love him my man understands he holds
me in the palm of his hand
And I want to keep it like this all the
time.

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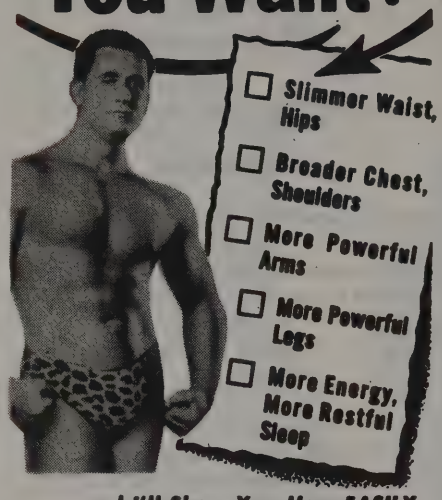
Check the Kind of Body You Want:



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WE READ YOUR MAIL

Dear Editor,

I read the letter (Nov. issue) that stated Ian Anderson was the "boss" of Jethro Tull and Rod Stewart the "dictator" of the Faces. I saw them in concert here and the Tull group's acting and musical talents were incredible. Rod Stewart could go on by himself but he wouldn't be the same without the great background and sound effects of the Faces.

I also saw Chicago and Santana. Chicago's showmanship is almost dead. It keeps you interested but they sure don't seem to give you all they have, as Jethro Tull does. Also Santana's music is exciting but their showmanship isn't the greatest.

VALERIE JURIS,
San Diego, Calif.

Dear Editor,

This letter is dedicated to Gregg Doucette of New Brunswick, Canada. Gregg, if you think that the Osmonds and the Jackson 5 are consuming Top 40 radio with their "junk" you're dead wrong! I, myself, consider all the songs that can get on the Top 40 survey fantastic songs, and what's more, I really admire the artists who got their songs into Top 40!

And, to my great disappointment, your article about the Osmonds in your December issue was terrible. No, the Osmonds are great, but the article was terrible, I repeat. I don't know why, but I really pity Keith Altham! I used to think your magazine was pretty good, but I'm not so sure now!

MERRILLEE,
New York, NY.

●●●●●●●●

David Cassidy cover photo:
Ed Caraeff

BO DIDDLEY

(contined from page 10)

As he talks, Kookie serves him breakfast. The interview is punctuated with instructions to Kookie about salt and pepper.

Most of discussion centers around Bo's life and hard times in the rock trade. He really has been ripped off more than most, he says, both musically and financially. Now he seems to be fixing to get some of it back. Even his real good jug buddies the Rolling Stones did him in a little, it seems.

"Noe, Ah ain't never said this before, but the Stones took a lot from me for "Not Fade Away'." But, someone interjected, wasn't that an old Buddy Holly song?

The great head tilts to one side, eyebrows raised, lips pushed out, eyes narrowed.

"Where d'you think he got it from?" Chorus of yeah right's.

"Need Ah say more? Need Ah say more?"

In a moment of acute financial stress a few years ago Diddley sold the rights on most of his classic songs to an American music publishing corporation. The one that he's held on to, though, is the one that'll make him rich. "The one I got is the first one, 'Bo Diddley'. Just that one tune."

Bo reminisces about his early musical training in the bars of Chicago when he, Jerome Green and a bass player went from bar to bar as the Hip Cats. Sometimes they pulled in 75 dollars in a night.

He talks about hard drugs, and the need for more law enforcement. He's just about to go into detail about his law enforcement ideas when someone asks him a good solid old safe question about whether he felt nervous on stage, whether he was worried about the big gig.

A slow smile wends its way across the Gunslinger's face. "Man," he says, "I only get nervous when the cat with the bread don't show."

It's getting near time for Bo to go and rehearse. He hasn't yet met the band he is to work with, he hasn't sorted out his material, he doesn't even know what amplifier he is going to use, but he's cool.

After all, when you're one of the real old masters, you can afford to be. Bo Diddley's played too much music to ruffle that easy.

OOPS—WE GOOFED!!

The LED ZEPPLIN story listed on last month's cover of HIT PARADER was inadvertantly omitted. It will be found on page 24 of this issue. Sorry!

(continued from page 23)

you loosen. You feel free to do whatever you want."

The facts behind Lennon's candor reveal that at the dizziest heights of Beatlemania he often lost contact with reality.

"That happened many times, but then a lot of other people go the same way. Just being, quote, 'A Star', or whatever it was that happened, made it a little more unreal. So perhaps the periods lasted just a little bit longer.

"Look, a working guy will get lost for a weekend, and forget who he is or dream that he's so-and-so in his car. Well, it was just the same with us.

"But instead of getting blotto for a weekend, we got blotto for two whole months, trying to forget whatever it was that everybody tries to forget all the time. Instead of worrying about who is gonna pay whatever it was we'd gone out and spent.

"I think that around the time of 'Help' I began to wonder what the heck was happening, because things were definitely starting to get very weird by then.

"But then, I can only judge it by 'A Hard Day's Night'. At that time we still had one foot in the backyard.

With Marc Bolan today attempting to Xerox the same kind of hysteria amongst Britannia's children that John, Paul, George and Ringo patented a generation earlier, I further enquire if Lennon bleeds in sympathy for today's teenyboppers.

"I dunno," he says, "if I feel sorry for these people or not. But I do think about it. The first thing that strikes me is the things these stars say in the musical papers change so often. Yer know what I mean: like when they keep on saying 'We're the Greatest'. I mean, when I read about Dave Bowie rappin' with Marc Bolan, who is rappin' with Fred Astaire ... actually, it's a bit of a laugh when you're not doing it yourself.

"I imagine it's all down to the fact of the bigger you become, the more insecure you feel. I'd like to think that people could learn from the mistakes others have made. But they don't. It's like you can't tell anybody nothing, ever.

"I can't learn from other people's mistakes. There's nobody I can think of, where he did that, and that's where he goofed. You can sing about it, because that's your own experience, but you can't expect anyone to think along the lines...'Oh, so they did that and that happened, so we won't do that'.

"You can't do it. It never works."

The cigarettes have run out, so has the tape, and we've talked ourselves dry. I have a plane to catch at noon and the Lennons have a live TV show to rehearse.

New York City...New York City... Que Pasa New York, Que Pasa John and Yoko? ROY CARR

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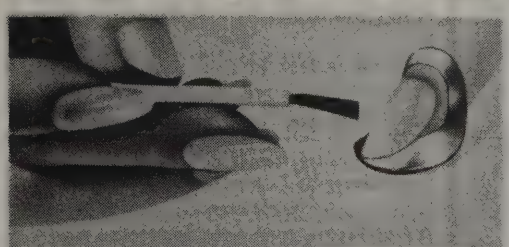

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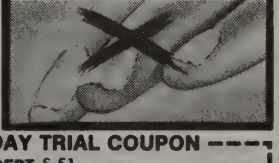

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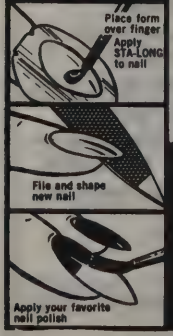

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A PICTURE OF ME (Without You)

(As recorded by George Jones/Epic)

NORRIS WILSON
GEORGE RICHEY

Imagine a world where no music was playing
Then think of a church with nobody praying
If you've ever looked up at a sky with no blue
Then you've seen a picture of me without you.

Have you walked in a garden where nothing was growing
Or stood by a river when nothing was flowing?
If you've seen a red rose unkissed by the dew
Then you've seen a picture of me without you.

Can you picture heaven with no angels singing
Or a quiet Sunday morning with no church bells ringing?
If you've watched as the heart of a child breaks in two
Then you've seen a picture of me without you.

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THE TRIP

(As recorded by Carl Perkins/Columbia)

CARL PERKINS

Here I am in Abilene at a truck stop
And I just spent my last dime in a juke box
And the words to that song, they say
"Don't it make you wanna go home?"
Lord! Help me find the Tennessee line.

I wonder why I ever though they would welcome me
A flat-broke, runaway, lonesome country boy from Tennessee
Oh, how wrong could I be oh, the wild life was not for me
'Cause boys, I hear my Mama, oh yes, she's calling me
Lord help me find that Tennessee line!

A big semi just pulled up I hear them air brakes
Brightly shining on the front bumper there's a Tennessee plate
I brush a tear from my eye and I'm hoping he'll let me ride
And take me on my last trip back to Tennessee
Lord help me find that Tennessee line!

I've learned my lesson I've learned it well on this last trip
Yes, and I'll say a prayer every night for the kids on Sunset Strip
And may they live to tell they have learned their lesson well
Oh God let 'em make it back home to Tennessee, Alabama, Mississippi, California, Oklahoma, Texas, Iowa and Montana.

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CATFISH JOHN

(As recorded by Johnny Russell/RCA)

BOB McDILL
ALLEN REYNOLDS

Mama said don't go near that river
Don't go hangin' 'round ol' Catfish John
But come the mornin I'd always be there
Walkin' in his footsteps in the sweet delta dawn.

Let me dream of another mornin'
And a time so long ago
When the sweet magnolias blossomed
Cotton fields were white as snow.

Catfish John was a river hobo
And he lived by the river bend
Thinkin' back I still remember
I was proud to be his friend.

Mama said don't go near that river
Don't go hangin' 'round ol' Catfish John
But come the mornin' I'd always be there
Walkin' in his footsteps in the sweet delta dawn.

Born a slave in the town of Vicksburg
Traded for a chestnut mare
Still he never spoke in anger
Though his load was hard to bear.

Mama said don't go near that river
Don't go hangin' 'round ol' Catfish John
But come the mornin' I'd always be there
Walkin' in his footsteps in the sweet delta dawn.

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BABY BYE BYE

(As recorded by Dickey Lee/RCA

DON WILLIAMS

Bye, bye, baby, bye, bye
I won't try to even say why
No use to sit and just cry
This time baby, it's bye, bye.

I walk the floor and wonder about you everyday
Never know what you're gonna do next
Or what you're gonna say
I don't think your love for me is true
Or you couldn't do what you've been putting me through.

You don't understand
Anything I've ever said
'Cause you act like our love life
Is something you read
I can't seem to get inside to you
So there's just one thing left for me to do.

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IT RAINS JUST THE SAME IN MISSOURI

(As recorded by Ray Griff/Dot)

RAY GRIFF

Your silent tears are falling
On your suitcase filled with clothes
And your trembling voice is telling me we're through
You say you're going far away from me and Idaho
To Missouri where the hurt can't get to you
But that silver bird can't take you from the cloudy things in life
So don't let a lover's quarrel end it all
You can't run away and hide yourself when things don't go just right
Anywhere you are you'll find that tears will fall.

It rains just the same in Missouri
As it does here in old Idaho
You'll cry just the same and you'll find that it rains in Missouri or wherever you go.

You seem to think that leaving me and Idaho behind
Will keep all the rainy days away from you
But out there in Missouri there'll be times the sun won't shine
And you're bound to find the skies not always blue.

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KATY DID

(As recorded by Porter Wagoner/RCA)

PORTER WAGONER

Two sisters lived alone out in the country
Their names were Katy and her sister Liz
They farmed to raise the food that graced their table
Liz never went to town, but Katy did
Katy went to town each Saturday morning
To sell the eggs and buy for her and Liz
Their only needs, just some salt and sugar
They grew the rest, her and sister Liz.

Liz never went to town like Katy did
Liz never knew a man, but Katy did
For I saw them one ev'ning when they thought they were hid
And you should've seen the things that him and Katy did.

I walked by Liz and Katy's house each evening
Through the woods on my way home from school
Then one evening Katy smiled and spoke so softly
As I stood there blushing like a fool.

Then she asked me if I'd like to have some cookies
That she'd baked for her and sister Liz
Then as Katy took me in their kitchen
I never closed the door, but Katy did
She took my hand and my heart beat so wildly
I sound like coffee a-perking with no lid
And I shook so bad I even dropped my cookies
I didn't know of love, but Katy did.

Liz never knew a man, but Katy did
She said it's lonely here with sister Liz
But I just kept on eating cookies, I was just a dumb kid
I wish I'd known of love back then, like Katy did
Oh, I wish I'd known of love back then, like Katy did.

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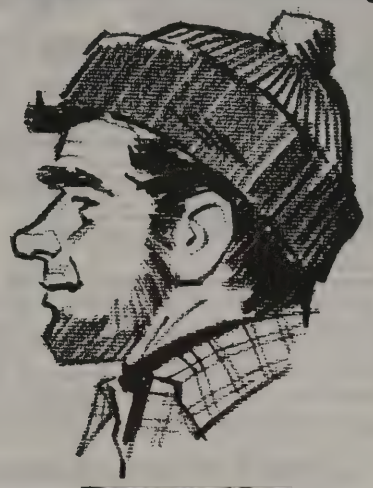

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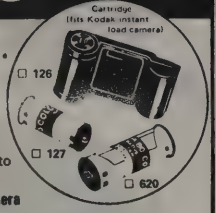

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HITS OF

LONELY STREET

KENNY SOWDER
CARL BELEW
W.S. STEVENSON

I'm looking for that Lonely Street
I've got a sad, sad tale to tell
I need a place to go and weep
Where's this place called Lonely Street.

A place where there's just loneliness
Where dim lights bring forgetfulness
Where broken dreams and mem'ries meet
Where's this place called Lonely Street.

Perhaps upon that Lonely Street
There's someone such as I
Who came to bury broken dreams and watch an old love die
If I could find that Lonely Street
Where dim lights bring forgetfulness
Where broken dreams and mem'ries meet
Where's this place called Lonely Street.

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IT'S JUST A MATTER OF TIME

CLYDE OTIS
BROOK BENTON
BELFORD HENDRICKS

Someday someway you'll realize that you've been blind
Yes darling you're going to need me again
It's just a matter of time
Go on, go on until you reach the end of the line
But I know you'll pass my way again
It's just matter of time.

After I gave you everything I had
You laughed and called me a clown
Remember in your search for fortune and fame
What goes up must come down
I know, I know that one day you'll wake up and find
That my love was a true love
It's just a matter of time.

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A LOVER'S QUESTION

BROOK BENTON
JIMMY WILLIAMS

Does she love me with all her heart?
Should I worry when we're a part?
A lover's question I'd like to know
Oh, oh, oh, oh
Does she need me as she pretends?
Is this a game?
Will I win?
A lover's question I'd like to know
Oh, oh, oh, oh, oh.

I'd like to know when she's not with me
Is she still true to me?
I'd like to know when we're kissing
Does she feel just what I feel and how am I to know it's really real?

Oh, tell me where the answer lies?
In her kiss or in her eyes?
A lover's question I'd like to know
Oh, oh, oh, oh, oh.

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CHANTILLY LACE

J.P. RICHARDSON

Hello baby, yeah, this is the big bopper speaking
Ha ha ha ha ha ha you sweet thing
Do I what, will I what
Oh baby you know what I like.

Chantilly lace and a pretty face
And a pony tail hangin' down
A wiggle and a walk and a giggle and a talk
Made the world go 'round.

There ain't nothin' in the world
Like a big eyed girl to make me act so funny
Make me spend my money
Make me feel real loose like a long necked goose
Like a girl oh baby that's what I like
What's that baby, but, but oh honey
But, oh baby you know what I like.

What's that honey pick you up at eight
And don't be late
But baby I ain't got no money honey
Ha ha ha ha ha ha oh all right honey
You know what I like.

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THE '50'S

THE GREAT PRETENDER

BUCK RAM

Oh yes, I'm the great pretender
Pretending I'm doing well
My need is such I pretend too much
I'm lonely but none can tell.

Oh yes, I'm the great pretender
Adrift in a world of my own
I play the game but to my real shame
You've left me to dream all alone.
Too real is this feeling to make believe
Too real when I feel what my heart can't conceal
Oh yes, I'm the great pretender
Just laughin' and gay like a clown
I seem to be what I'm not you see
But I'm wearin' my heart like a clown
Pretending that you're still around.

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I'LL REMEMBER (In The Still Of The Night)

F. PARRIS

In the still of the night
I held you, held you tight
'Cause I love, love you so
Promise I'll never let you go
In the still of the night.

I remember that night in May
The stars were birght above
I'll hope and I'll pray
To keep your precious love.

Well before the light
Hold me again with all of your might
In the still of the night.

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LONG TALL SALLY

ENOTRIS JOHNSON
RICHARD PENNIMAN
ROBERT BLACKWELL

Gonna tell Aunt Mary 'bout Uncle John
He says he has the blues,
But he has a lot of fun
Oh, baby, yes baby woo baby
Havin' me some fun tonight yeah!

Well, Long Tall Sally has a lot on the ball
And nobody cares if she's long and tall
Oh, baby, yes baby woo baby
Havin' me some fun tonight yeah.

Well, I saw Uncle John with Long Tall Sally
He saw Aunt Mary comin'
And he ducked back in the alley
We're gonna have some fun tonight
Gonna have some fun tonight woo
We're gonna have some fun tonight
Ev'rything will be all right
We're gonna have some fun gonna have some fun tonight!

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TUTTI FRUTTI

R. PENNIMAN
D. LA BOSTRIE

A bop bop a loom op a lop bop boom!
Tutti Frutti au rutti, Tutti Frutti au rutti
Tutti Furtti au rutti Tutti au rutti
Tutti Frutti au rutti A bop bop a loom a lop bop boom!

I got a gal her name's Sue
She knows just what to do
I got a gal her name's Sue
She knows just what to do
I've been to the east
I've been to the west
But she's the gal I love the best
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
A bop bop a loom op a lop bop boom!

I got a gal her name's Daisy
She almost drives me Crazy
I got a gal her name's Daisy
She almost drives me crazy
She's a real gone cooke yessirree
But pretty little Suzy's the gal for me
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti Tutti Frutti au rutti
Tutti Frutti au rutti
A bop bop a loom op a lop bop boom!

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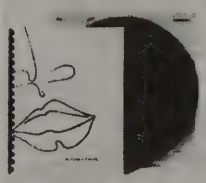

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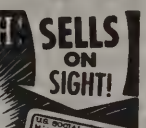

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PARADE of SONG HITS

I'M STONE IN LOVE WITH YOU

(As recorded by the Stylistics)

TOM BELL
LINDA CREED
TONY BELL

If I could I'd like to be a great big music star
Overnight sensation drive a big expensive car
I would buy you everything your little heart desires
These things I'd do cause I'm stone in love with you
I'm just a man an average man
Doing everything the best I can
But if I could I'd give the world to you
I'd like to I guess it's true
Cause I'm stone in love with you

If I were a business man I'd sit behind the desk
I'd be so successful I would scare Wall St. to death
I would hold a meeting for the press to let them know
I did it all
Cause I'm stone in love with you
I'd like to someday be the owner of the first house on the moon
There would be no neighbors
And no population boom
You might say that all I do is dream my life away
I guess it's true cause I'm stone in love with you.

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ANNABELLE

(As recorded by Daniel Boone)

DANIEL BOONE
ROD MCQUEEN

There's a cute thing that happens when you're near me
And I think that I see just how you feel
So let me tell you one more time
I love you dearly and I never put you down
Never let you go free
Oh Annabelle got a feeling

Girl you know darn well
That I really couldn't live without you by my side
Annabelle I'm in love with you and can't you tell
That I really haven't got a single thing to hide

My Annabelle you keep telling me that I don't really love you
You keep saying things that made me feel so sad
But I'm sure you know I put no one above you
And I keep on trying till you know why it's so bad,
My Annabelle.

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LONG DARK ROAD

(As recorded by the Hollies)

T. HICKS
K. LYNCH

It's over well over
In my mind and in my heart
It's over well over
But then again it didn't have a good start

You tell me, try sell me
It could have been all I asked
It's over, well over
Yes there it flows away a distant past
Now it's a long dark road
It's a long dark road
And you know I loved you
But you know I loved you
Now it's a long dark road
It's a long dark road
And you know I loved you
Yes you know I loved you.

It's over, well over
And we can't revive what's passed
It's gone now, moved on now
But then again it didn't have a chance to last

No, no, no, a chance to last
Now it's a long dark road
It's a long dark road
And you know I loved you
Yes you know I loved you
Now it's a long dark road
It's a long dark road.

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PARADE of SONG HITS

BABY SITTER

(As recorded by Betty Wright)

CLARENCE REID
WILLIE CLARKE
BETTY WRIGHT

When my best friend said she had lost her man to a baby sitter
I thought she was lying
I said no sixteen year old school girl would ever take a man of mine
But sixteen year old chick walked in with a skirt up to her waist
She had a truck load of you-know-what and all of it in place
I should have been aware mm uh uh of the baby sitter oh yeah
I should have known from the jump, yeah she was a man getter yes she was.

When I staying home with our baby all the time
It kept me kind of broken hearted
So I went and hired myself a baby sitter
And that's when my trouble all started
This found out exactly what was going on
There wasn't much that I could do
The baby sitter had his heart and soul and all of his money too
I should have been aware mm uh uh of the baby sitter oh yeah
I should have known from the jump, yeah she was a man getter yes she was
Spoken: So girls, if you want your man and no one else, buy yourself some sizzle pants and baby sit your man yourself
Sung: Hey there girls you'd better beware mm of the baby sitter mm yeah
Rock rock rock your own baby.

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PAPA WAS A ROLLIN' STONE

(As recorded by the Temptations)

NORMAN WHITFIELD
BARRETT STRONG

It was the third of September that day I'll always remember
Yes I will 'cause that was the day that my daddy died
Papa died when we were very young
I never got a chance to see him
I never heard nothin' but bad things about him
Mama I'm depending on you to tell me the truth
Mama looked up and said son papa was a rollin' stone.

Wherever he laid his hat was his home
And when he died all he left us was alone
Spoken:
Carry on hey mama is it true what they say
That papa never worked a day in his life
And mama there's some bad talk goin' around town sayin' that papa had three outside children and another wife
And that ain't right
Hey heard some talk about papa doin' some store front preachin'
Talkin' about savin' souls and all the time leachin', dealin' in dirt and stealin' in the name of the Lord
Mama just looked up at me with a tear in her eye
And she said son your papa was a rollin' stone
Yeah wherever he laid his hat was his home
And when he died all he left us was alone
Get it oh.

Mama mama mama I heard papa call himself a jack of all trades
Tell me is that what sent papa to an early grave
Folks say papa would beg borrow or steal to pay his bills
And I wanna know mama
Folks say papa never was much on thinkin'
Spend most of his time chasin' women and drinkin'
Mama I'm depending on you to tell me the truth
With tear filled eyes mama hung her head and said
Papa was a rolling stone son
Wherever he laid his hat was his home
When he died all he left us was alone to carry on.

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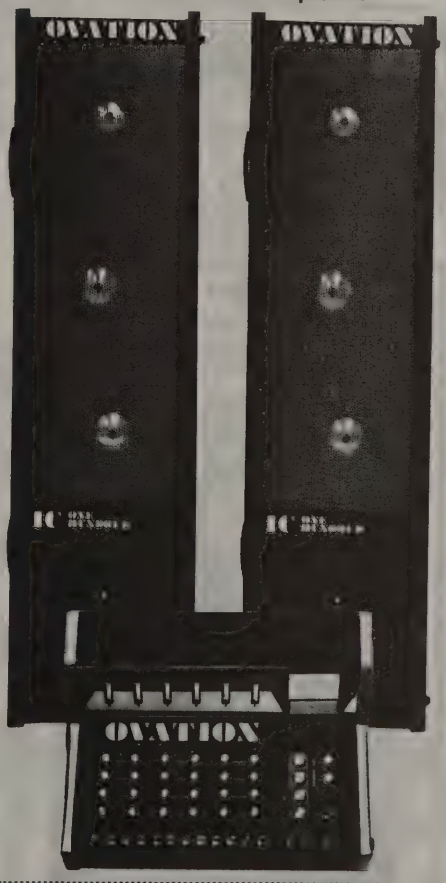

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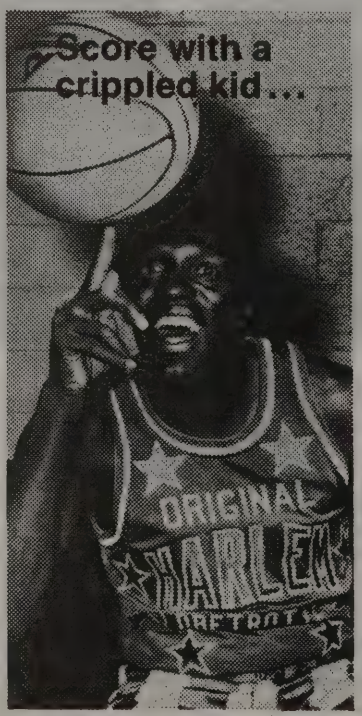

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I LOVE YOU MORE THAN YOU'LL EVER KNOW

(As recorded by Donny Hathaway)

AL KOOPER

If I ever leave you
You can say I told you so
If I ever hurt you
You know I hurt myself as well
Is that any way for a man to carry on
D'you think he wants his little loved one gone?
I love you baby more than you'll ever know, more than you'll ever know.

When I wasn't makin' too much money
You know where my paycheck went
You know I brought it home to baby
And I never spent one red cent
Is that any way for a man to carry on
D'you think he wants his little loved one gone?
I love you baby more than you'll ever know, more than you'll ever know, more than you'll ever know.

I'm not tryin' to be just any kind of man
I'm tryin' to be somebody you can love, trust and understand
I know that I could be a part of you that no one else could see
I just gotta hear you say it's alright.

I'm only flesh and blood
But I could be anything you demand
I could be president of General Motors, baby
Or just a tiny little grain of sand
Is that any way for a man to carry on
D'you think he wants his little loved one gone?
I love you baby more than you'll ever know
More than you'll ever know.

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CORNER OF THE SKY

(As recorded by Jackson 5)

STEPHEN SCHWARTZ

Everything has its season
Everything has its time
Show me a reason and I'll soon show you a rhyme
Cats fit on the window sill
Children fit in the snow
Why do I feel I don't fit in anywhere I go?

Every man has his daydreams
Every man has his goal
People like the way dreams have of sticking to the soul
Rain comes after thunder
Winter comes after fall
Sometimes I think I'm not after anything at all.

Rivers belong where they can ramble
Eagles belong where they can fly
I've got to be where my spirit can run free
Got to find my corner of the sky

And maybe some misty day you'll waken to find me gone
And far away, you'll hear me singing to the dawn
And you'll wonder if I'm happy there a little more than I've been
And the answer will come back to you like laughter on the wind

Rivers belong where they can ramble
Eagles belong where they can fly
I've got to be where my spirit can run free
Got to find my corner of the sky
Rivers belong where they can ramble
Eagles belong where they can fly
I've got to be where my spirit can run free
Got to find my corner of the sky.

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PARADE of SONG HITS

OPERATOR (That's Not The Way It Feels)

(As recorded by Jim Croce)

JIM CROCE

Operator oh could you help me place this call
You see the number on the matchbook is old and faded
She's living in L.A.
With my best old ex-friend Ray
A guy she said she knew well and sometimes hated.

Isn't that the way they say it goes
But let's forget all that
Give me the number if you can find it
So I can call just to tell them I'm fine and to show
I've overcome the blow
I've learned to take it well
I only wish my words could just convince myself
That it just wasn't real
But that's not the way it feels.

Operator oh could you help me place this call
'Cause I can't read the number that you just gave me
There's something in my eyes
You know it happens every time
I think about the love that I thought would save me
(Repeat chorus).

Operator let's forget about this call
There's no one there I really wanted to talk to
Thank you for your time
Oh you've been so much more than kind
And you can keep the dime
(Repeat chorus).

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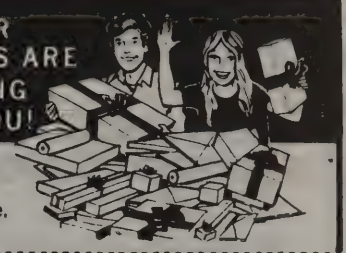

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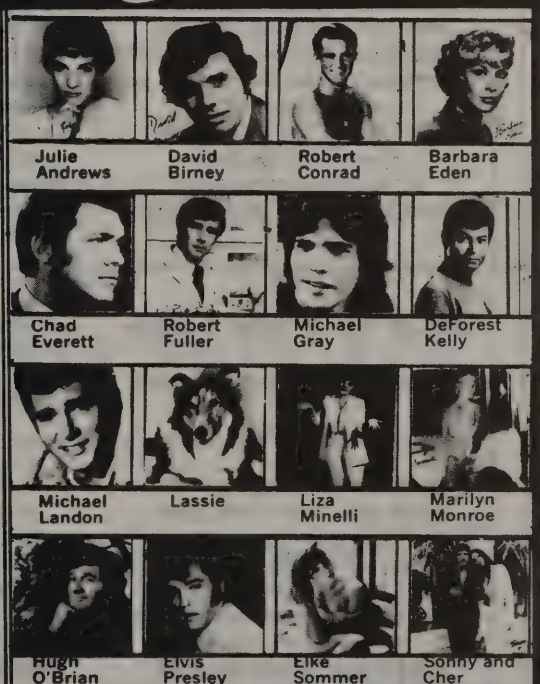

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PARADE of SONG HITS

IT NEVER RAINS IN SOUTHERN CALIFORNIA

(As recorded by Albert Hammond)

ALBERT HAMMOND
MIKE HAZELWOOD

Got on board a westbound seven-forty-seven
Didn't think before deciding what to do
All that talk of opportunities
TV breaks and movies rang true sure rang true.

Seems it never rains in southern California
Seems I've often heard that kind of talk before
It never rains in California but girl don't they warn ya' it pours, man it pours
Out of work I'm out a' my head
Out of self respect, I'm out a' bread
I'm under loved, I'm underfed
I wanna go home
It never rains in Southern California.

Will you tell the folks back home
I nearly made it
Had offers but don't know which one to take
Please don't tell them how you found me
Don't tell them how you found me
Give me a break, give me a break
(Repeat chorus).

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AS LONG AS I DON'T SEE YOU

(As recorded by Little Johnny Taylor)

JERRY STRICKLAND
BOBBY PATTERSON

I came home early the other night
I saw somebody go out of my door
I got a little glimpse of his face in the dark
I swear it looked like my old friend Joe
But as long as I don't see you
It don't bother me that much
I said as long as I don't catch you woman
You won't catch me tryin' to start no stuff.

I know I'm not the only one that thinks you're fine
But there's a difference baby
Cause you're supposed to be mine
So act like it baby
Whenever I'm around
I just don't want to be made the biggest fool in town
He parked his car out in the alley
Just about south of my back fence
It was just a week ago
He's the man that told me
Man you'd quit that woman if you had any sense
You better be careful and watch your step
Cause if I catch you won't be nothing left
Now this ain't hearsay
Just stating you the facts
So if you're doing your own thing
Better cover your tracks
(Repeat chorus)

I might have my own little thing
But baby, baby you'll never knew
Cause as long as you don't catch me baby
That's one thing you won't know for sure
I'll always remember baby
That it's you that wears my ring
So whenever I can and whatever I do
I'll make sure than I'm not seen
Cause as long as you don't see me
It's alright baby
Whatever I do
Just as long as you don't catch me baby
It's alright woman whatever I do.

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ANGEL

(As recorded by Rod Stewart)

JIMI HENDRIX

Angel came down from heaven yesterday
Stayed maybe long enough to rescue me
And she told me her story yesterday
About the sweet love between the moon and the deep blue sea
Then she spread her wings high over me
She says she's goin' now, come back tomorrow
I said "Fly on, my sweet angel
Fly on thru the sky
Fly on, my sweet angel
Tomorrow gonna be by your side".

Sure enough this morning came unto me
Silver wings silhoueted 'gainst a child's sunrise
And my angel she said unto me
Today's the day for you to rise
Take my hand, you're gonna be my man, you're gonna rise
Then she took me high over yonder
I said "Fly on my sweet angel
Fly on thru the sky
Fly on my sweet angel
Forever I will be by your side"
Fly away, high away, fly away.

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BACK IN YOUR ARMS

(As recorded by Clarence Carter)

OLIVER SAIN

If I have to walk back on my hands and knees you know I'll be back
Begging baby please
If you say come back you know I'm highway bound
Just like the humpback with my head hung down, honey
I don't care if I got no pride
I just want to be there by your side if I could find a way
Oh baby find a way back in your arms
Help me find a way
Oh baby help me find a way back in your arms.

If I have to walk back in the falling rain
I'll even rock back on a ball and chain just to get back
Back from the ocean wide just like a wet back

Just to be by your side honey
If they laugh I swear I don't mind
I'm not ashamed if they see me cry
Help me find a way
Hey baby let me find a way back in your arms
Oh let me find a way
Hey baby let me find a way back in your arms
Watch me, umm I feel your kisses honey.

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PARADE of SONG HITS

DANCIN' IN THE MOONLIGHT

(As recorded by King Harvest)

SHERMAN KELLY

We get it on most every night
And when that moon gets big and bright
It's supernatural delight
Everybody's dancin' in the moonlight.

Everybody here is outa sight
They don't bark, they don't bite
They keep things loose
They keep things light
Everybody's dancin' in the moonlight.

Everybody's dancing in the moonlight
Everybody's feelin' warm and right
It's such a fine 'n' natch-ral sight
Everybody's dancin' in the moonlight.

We like our fun we never fight
You can't dance 'n' stay uptight
They keep things loose
They keep things light
Everybody's dancin' in the moonlight.

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I WANNA BE WITH YOU

(As recorded by the Raspberries)

ERIC CARMEN

If we were older
We wouldn't have to be worried tonight
Baby, oh I wanna be with you so bad
Oh baby, I wanna be with you oh yeah
Well, tonight's the night we always knew it would feel so right
So come on baby I just wanna be with you.

Someday's a long time
And we've been waiting so long to be here
Baby, oh I wanna be with you so bad
Oh baby, I wanna be with you oh yeah
Well tonight's the night
We always knew it would feel so right
So come on baby I just wanna be with you
Hold me tight our love could live forever after tonight
If you believe that what you're doing is right
Close your eyes and be still.

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PARADE of SONG HITS

GOLDEN RAINBOW

(As recorded by Looking Glass)

ELLIOT LURIE

I was lonely, broken hearted
I was cryin' and you heard me cry
All my troubles soon departed
You are the sunshine in a cloudy sky
I was lost till you found me
And you sent me on my way
Hey mama, you're the reason I'm feelin' good today.

And like a golden rainbow you're shinin' down on me
Just like a golden rainbow you're shinin' down on me
There'll be no more rain, dear, sunshine's all I see
I was plagued by the delusion that love was not for me
But you let me know that it just wasn't so
And you showed me what real love can be.

I've been hurt and badly treated
I was scared of bein' hurt again
But your sweet love was all I needed
I've been feelin' mighty good since then
You're the one in a million that I dared not hope to find
Lovin' you has brought me peace of mind
(Repeat chorus).

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LOVIN' YOU, LOVIN' ME

BARBARA WYRICK

(As recorded by Candi Staton)

When you smile the woman in me smiles
When you touch me, Lord, with a look that says you're mine
And sweet surrender with a kiss so warm and tender
It says love me baby and I will till the day I die
Wherever you go, I'll always be by your side
No I may not always show it
I want you to know it
Oh, baby baby I'm so glad I found you
Oh yeah there's so much love about you
Just let me wrap my love around you
There's no places this side of heaven on
God's green earth I'd rather be
Than sitting here loving you, loving me.

And everytime you gently touch my hand
I thank the Lord that I've got you for my man
Cause you pledge with deep emotion, a life long devotion to me
Oh there could ne- er be love more precious than the one you've given me
Though I may not always show it
But I hope you know it
Oh baby, baby I'm so glad I found you oh yeah
There's so much love about you
Just let me wrap my love around you
There's no place this side of heaven on
God's green earth I'd rather be
Than sitting here loving you, loving me.

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FREDDIE'S DEAD

(As recorded by C. Mayfield)

C. MAYFIELD

Hey hey lord lord
Freddies dead that's what I said
Let the man rap a plan
Said he's send him home
But his hope was a rope
But he should have known
It's hard to understand there was love in this man
I'm sure all would agree that his misery was his woman and things things Freddies dead
That's what I said Freddies on the corner now

If you want to be a junky
Wow remember Freddies dead

All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

Hey hey uh huh
Freddies dead that's what I said
Let the man rap a plan said he'd send him home
But his hope was a rope
But he should have known
Everybody misused him, ripped him off and abused him
Another junky plan
Pushing dope for the man
Terrible blow but that's how it goes
Freddies dead that's what I said
All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

We're all built up with progress
But sometimes I must confess
We can deal with rockets and trains
But reality what does it mean
Ain't nothin'
Said Freddies dead.

All I want is some peace of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

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PARADE of SONG HITS

KEEPER OF THE CASTLE

(As recorded by the Four Tops)

DENNIS LAMBERT
BRIAN POTTER

Live it down
There's a lot of us been pushed around
Red, yellow, black, white and brown
With a tear of their own
Can't you see while you're pickin' on society
That the leaves on your family tree are callin' you to come home
You're the keeper of the castle so be a father to your children
The provider of all their daily needs
Like a sovereign lord protector
Be their destiny's director
And they'll do well to follow where you lead.

In your head you don't believe what the good book said
You're gonna strike out now instead cause the world's been unkind
Through strike out now instead cause the world's been unkind
Through thick and thin whatever shape your heart is in
You only have one next of kin
Better keep'em in mind
You're the keeper of the castle so be a good man to your lady
The creator of the sunshine in her day
'Tend the garden that you seeded
Be a friend when a friend is needed
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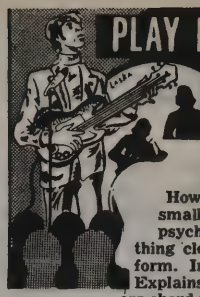

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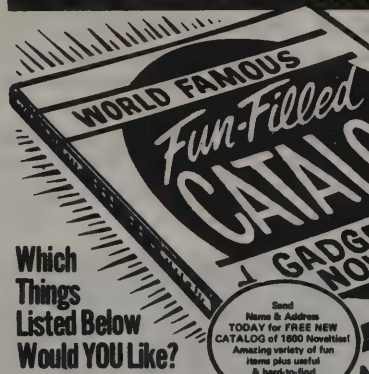

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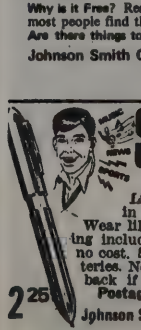

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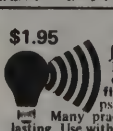

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ALICE IN WONDERLAND

(continued from page 14)

filming. "Run Wild, Run Free" was filmed at Newton Abbot and Dartmoor, England, and "Nicholas and Alexandra" in Madrid, Spain.

During my visit to London, Fiona got permission to play the "Alice's Adventures In Wonderland" sound track (out in your local disk stores on Warner Bros. very - very soon). Well, I must say that I flipped...I mean I really flipped. It was a terrific album and should have more than on singles being played on the radio and in the juke boxes. Give the L.P. a whirl...I'm sure you'll like what you hear.

The film itself is really something superspecial. Fiona appears in four different sizes throughout "Alice's Adventures In Wonderland." As Lewis Carroll's immortal heroine, Fiona appears in sizes ranging from veritable giantness in the Long Hall sequence with the White Rabbit (Michael Crawford), then shrinking to three inches tall...or short, if you please...to talk with the Caterpillar (Sir Ralph Richardson) after nibbling at a magic mushroom. At other periods of the story, Fiona Fullerton varies in height from 15 to 50 feet for the film's Court Room scenes. At other times she is described as being a mile high!

Fiona, during that trip to England, let me in on a little...or big...depending upon how you look at it...She told me that she remains her normal size throughout the film...with settings and furniture built to scale to match her Wonderland adventures.

Fiona's long chestnut hair and green eyes make her the perfect Alice. She first took dancing lessons at the age of three in Singapore, Japan, when her father was serving there in the Army. Ballet is what she likes doing the best. She told me that even though she is busy filming and taking lessons, she still finds time for riding, swimming, photography and looking after her pet corgi puppy, Sunday, and her cat named, Tib.

She also likes collecting postcards from far-a-way places. The perfect hobby for the young gal who is going far. JOYCE BECKER

HOLLYWOOD

(continued from page 11)

follows two teenagers (Arnaz and **MIKE EVANS** of **"All In The Family"**) who sail from Los Angeles to Hawaii.

Hear tell that **DAVID HARTMAN,** star of **"The Doctors"** segment of **"The Bold Ones"** is hiding a lovely young thing in his **Hollywood Hills** home...a secret Mrs.

Don't be too surprised if you see talented singer **JULIE BUDD** appearing on several television series next season. During her recent engagement at the **Century Plaza Hotel** in **Century City, California,** she told me that several top producers are talking to her manager, **HERB BERNSTEIN,** about TV shows...and she's more than a bit excited!

BEVERLY BREMERS married one of her managers at her home in **up-State New York.** The wedding was simple and beautiful and Beverly looked fantastic in the wedding gown she made herself.

MGM Records super singer, **MICHAEL ALLEN** and his New York girlfriend keep those phone lines from his **North Hollywood** home bur-r-r-r-ring.

Meanwhile, back on the **"Room 222"** set, **DENISE NICHOLAS,** one of the stars of the popular television series, spoke to me of her relationship on the show with co-star **LLOYD HAYNES.** She told me, "We are never allowed to touch. We had a hug about two years ago, but we had to fight for it." She says this is all because networks do not know how to deal with young black people in love.

I sat at **Shepperton Studios** in **London, England** and was told, "I first read 'Alice' when I was seven." This was being recalled by 15-year-old **FIONA FULLERTON,** the pretty English actress who plays the coveted title role in **JOSEPH SHAFTEL's** all-star film musical, **"Alice's Adventures In Wonderland,"** based on the world-famous **LEWIS CARROLL** classic.

"My father used to read it to me a chapter at a time," confessed Fiona, as we sipped super English tea. "But never, even in my wildest dreams, did I ever think that one day I would be playing Alice in a film. It really is fantastic!"

See you next issue? It will be lonely without ya!

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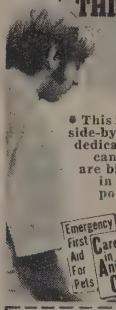

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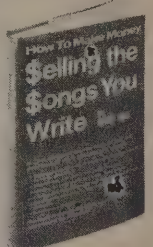

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LEIBER AND STOLLER

(continued from page 22)

would get together with Maxwell Davis, who was a beautiful arranger, and Maxwell would conduct the session and do the arrangements and we would work with him - laying out what WE heard. In effect, functioning much the way we do now as producers but then there was no such designation. We were primarily trying to protect our songs from going down the drain, and we wanted them done the way we imagined them.

"Even after we made the agreement with Atlantic we didn't get label credit immediately. I don't think we got credit as producers on the first Coasters' records which we produced in Los Angeles. Later on we did. I remember we had a discussion with somebody at Atlantic Records who said "Why do you want your names on as producers? You already have them on as writers.'! But the point was finally brought out when we started producing things we didn't write."

One of the first big hits by Mike and Jerry was "Hound Dog."

Said Jerry. "It was written by us for Big Mama Thornton, a blues singer from Texas who was singing with Johnny Otis' band. We used to write for Johnny Otis' band and we wrote for his singers, too. Little Esther was one of them, Mel Williams was another and Big Mama Thornton was a third. We were called in to write a session for Big Mama Thornton, and one of the songs we wrote for her was 'Hound Dog'.

And what about when Presley took it up?

"Well, this is the story I heard. There seemed to be a lounge act in Las Vegas that I think was a Jersey-based lounge act that was doing 'Hound Dog', a white rock group, and probably because they couldn't understand all the lyrics on the original record, the Big Mama Thornton record, they substituted some of their own, or just possibly making an audio mistake - translating a word into something else, and Presley heard their version and the metamorphosis went a step further."

The first Leiber-Stoller label venture was Spark, now famous for the sides cut with the Robins, who later became the Coasters - the group Leiber and Stoller have worked with consistently for around seventeen years.

"Atlantic took over the distribution of Spark," explained Mike, "And we were signed as producers, but on a non-exclusive basis. 'Smokey Joe's Cafe' was the last release on Spark, and we'd given that to Atlantic, but we'd had big local records prior to that with the Robins. 'Loop De Loop Mambo' and 'Riot In Cell Block 9' sold as many as ninety or a hundred thousand copies, but ALL in Los Angeles, entirely in Los Angeles. Well, maybe some in San Francisco, but that was it. Nowhere else in the country. In the rest of the country they were like some sort of collectors' item that maybe a few people had heard of.

"Anyway, two members of the group came with us to Atlantic to produce new things. Carl Gardner, who's still with the Coasters, and Bobby Nunn who was the bass singer, and had been the bass singer with the Robins for a number of years, even before we'd started to record them. And the other three members of the group, they stayed as the Robins and went over to another label."

It was those early Coasters' records that smashed on to the national charts and showed everyone the full wit and street poetry of Jerry's lyrics, married with Mike's melodies and arrangements.

"They were very carefully worked out," said Jerry. "Those arrangements of Mike's were so carefully worked out, every note, and every lick that King Curtis played. Actually, the truth about making those records is that they really were NOT at all spontaneous. They were absolutely the antithesis of spontaneity. They were absolutely worked out. The thing that WAS spontaneous was the final performance ... after many weeks of rehearsal, and we'd all almost been living together during that time."

"After the basic session when we got all the instruments down," said Mike, "We'd put it all together again and polish it all up, so that every line was just as crisp as we could get it."

What kind of pressure were they under at that time, and during their later days at Atlantic when they were responsible for most of that company's hit output?

"There was external pressure. There's always pressure to do songs," said Jerry. "And there's always internal pressure to do it on your own because there you are, an appointment with four or five top recording acts in the country that were hitting one end to the other and none of them are in the same bag. As a writer, one wants to write hit songs and make money and the glory and everything else, but there were certain styles we didn't feel comfortable in and there were certain requirements that had to be met. The records had to be good and so on the things we didn't feel comfortable writing we gave assignments out to other people we felt were right for them, and I think that's one of the reasons the record we have is so good. We didn't TRY to do everything.Nobody can do everything, unless you're the Beatles."

This led to a heated discussion about whether or not the Beatles could, or did, do everything. But Jerry stuck out that they did, and gave his reasons.

"There was the fact that they all played and sang. One of OUR biggest problems was translating the work from the page on to the tape. Mike played piano, but the minute you're the producer of the record, you're the guiding board, the shaping board, you're not doing it YOURSELF, and so there is a link broken in that creative chain that maintains control over the work until it reaches its final result. So there's quite a difference between an organic group that sings and writes and plays its own stuff, and writer-producer who must give their work to other people to, in some degree, translate all the time, and then to other musicians who are outside that realm of the initial creative situation to play things for you. Sometimes marvellous things happen because you DON'T control them. Sometimes you control things and they get very messed-up because they're OVER-controlled. In that situation - and I'm referring to the Beatles' situation - I'd say that was the IDEAL situation for the best work to happen.

"The work maintained its integrity from the inception of the idea to the completion of the record".

One of the groups the team worked closely with at Atlantic were the Drifters, who lived up to their name by changing their line-up with disconcerting regularity. To complicate things further, their manager, one George Treadwell (who had managed such great jazz stars as Billie Holiday and Charlie Parker) once sacked the enttire group for financially stepping out of line, and replaced them with a little-known vocal unit calling themselves the Crowns, who soon became accepted as the new Drifters. Luckily for George, Ben E. King happened to be the lead singer of the Crowns. Mike and Jerry had previously written and/or produced some big hits for the old Drifters including "Ruby Baby", "Fools Fall In Love" and "Drip Drop". But a change of style was in order for the 'new' Drifters, and Mike Stoller went overboard on the now-classic arrangement of "There Goes My Baby".

"There are basically two string lines on the record. One is a legato line - a line which I wrote and gave to Stanley and said 'Use this line' which he did, and then he created another line after it, which compliments it and builds the record beautifully."

To vocally illustrate the string lines in question, Mike first hums his line, and then hums Stanley's line. That's arranger Stanley Applebaum. . .

"They all sound like Rimsky Korsakov, or Borodin or one of those Caucasian. . .melody composers, and if I remember correctly, it was only five strings on the record, four fiddles and a cello - they were just playing unisons and octaves."

The Drifters were always a lot more 'serious' than the Coasters, whose zany characters (including Smokey Joe, Charlie Brown, Slow-Walkin', Slow Talkin' Jones, Poison Ivy, and Little Egypt) were rock's answer to Looney Tunes. But although Clyde McPhatter and the subsequent Drifter lead vocalists in that sexy bubbly mould made some fine R & B, it wasn't until the voice of Ben E. King - intense enough to make your

hair stand on end - came on the scene, that Mike and Jerry really got their musical teeth into the Drifters. The subsequent records were gems. No-one standing tongue-tied on the dance floor could have wished to plead as passionately as Ben did on "Dance With Me". No teenage romance dream was as fragrant as "This Magic Moment". And no permissive lover could have been as generous, and yet as FIRM as Ben on "Save The Last Dance For Me". They were masterpieces of potted passion, six of them crashing into the top twenty and two of them reaching number one. They set the pace for the dozens of Drifters' hits that followed, many with a different line-up. Ben had quit the group over a management hassle and pursued a solo career - guided by Mike and Jerry. But the secret of the Drifters' success had been the team's philosophy not to write in a bag they didn't feel comfortable in. The Drifters' image was too voluptuous to get down to basic blues, or insinuate itself around comic situations like the correct player hitting a note that's flat, or the lovestruck impotent kissing the cop. And they were the bags Jerry seemed at home in, in bags that gave him a chance to mold American colloquialisms into action pictures in sound.

"The songs that we felt were good for the Drifters were not the kind of songs that we wrote," he explained, "and although I lyrically re-wrote a number of the songs that were done, actually I d.d that as part of a producer's function, almost like an editor. I think there were one or two instances where the re-write job was so...excessive, that I took credit as a writer. There was a tremendous amount of re-writing on a lot of that material. The basic ideas, melodies, structures, rhythms that we felt were good for the Drifters weren't really the bag we chose to write in, so I called in the young teams I knew were available at the time. Barry Mann and Cynthia Weil, Jerry Goffin and Carole King, and Doc Pomus and Mort Shuman were the three key teams that we used.

"We'd give them assignments—we did one with Burt Bacharach who was trying to break into that scene at the time. He was learning to write those forms during his transition from the Marlene Dietrich period".

"Burt met Dionne in our office," said Mike. "We used a female chorus sometimes with the Drifters, one which included Dionne Warwick, Dee Dee Warwick and Cissy Houston. Also there was Judy Clay, and sometimes Estelle Brown, who works with the Sweet Inspirations."

So far the gettin' was good, and there was to be even more and even bigger chart success for Jerry Leiber and Mike Stoller. But it proved to be unsatisfactory to them personally and paved the way for a change in direction. Read the rest next month, dear reader...To Be Continued

The Super Festival PA-9

The Super Festival PA-9 is a professional, 400 watt (RMS) mixing console designed especially to reach very large audiences. The PA-9 features reverb, high and low equalizers, master gain, VU meter, adjustable rotary pots for antifeed-back control, echo in/out for tape echo, plus recording and speaker outputs.

Illustrated above is one of the Speaker Combinations available with the PA-9. This system contains four super heavy-duty 15" Ram Drivers, and four heavy-duty 12" Ram drivers in specially designed enclosures, plus two compound diffraction horns with dual drivers and adjustable cross-over network.

The PA-9 is the answer to the performer's demand for a truly professional, portable console at a sensible price.

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READERS' REVIEWS

THE WHO
Join Together (single) (MCA)

Yes, the time has come, and rejoice. The new Who 45 single is out, and ready for the musical public. The name of this profound existence is called "Join Together". Whether this occurrence is being smiled or sneered at, it is The Who's most humanly relative 45 single.

It remains to be-stead, and shows that The Who are still striving for the top acknowledgement in the melodic field they now represent. The synthesis is brought to transcendent clarity.

It first makes a simulated motion that comes to one's ears as goatly relevance. The phase then scrupulously changes in an assimilating jubilation. Upon the turning point of Daltry's first lyric, Townsend flies in with an immaculately fathomfull lead, then on innocuous yet vengeful "BLANG!!!", then returns brilliantly.

Entwistle joins the band with an Eddie Grundy-like bass riff. At this point, you will want to join in, and enjoy The Who's pleasure vicariously, as it clenches onto you insatiably.

CRAIG JONATHON HILL
Redwood City, Calif.

JIMI HENDRIX
Hendrix In The West (Reprise)

This is the latest in a series of posthumous albums by the great guitarist. This one contains six cuts recorded live in California and two from the Isle of Wight concert. Actually the album has only six genuine songs, since the two recorded in Great Britain last for a total of only a little over two minutes, and can hardly be considered a positive part of the album.

The first of these two non-songs is the "Queen", a grotesque version of the British National Anthem. Hendrix cleverly uses feedback in the same manner as he did at Woodstock with the "Star Spangled Banner", but the result is really not very musical. Immediately following the "Queen", is a greatly altered "Sgt. Pepper's Lonely Hearts Club Band."

"Little Wing" is the next song and much better than the first two. The first half is devoted to his singing. The rest is a piercing guitar solo. Unfortunately, as soon as he really starts playing, the song ends.

"Red House" proves that Jimi is not only a rocker, but also a fine blues guitarist. This version is considerably longer than the one on SMASH HITS; and considerably better. In the beginning it sounds like a typical blues, then the music gradually speeds up until Hendrix is playing something entirely different than what he started with.

The old Chuck Berry tune, "Johnny B. Goode" is probably the best cut on the album. Despite the fact that this song has been done by practically everyone. Hendrix never the less puts new life into it.

He plagiarizes himself on the next number. "Lover Man" bears a striking resemblance to "Rock Me Baby" from the Live At Monterey album.

Hendrix gets back to the old rock and roll with "Blue Suede Shoes", but he changes it quite a bit to suit his own guitar style.

Jimi really opens up on "Voodoo Chile". His wailing, screeching ax dominates most of the song. This one is practically an instrumental, the few lyrics there are, deal with the mysticism that he was intrigued with.

RICH McNALLY
Dearborn, Mich.

ALICE COOPER
School's Out (Warner Bros.)

It's here! It's finally here!...THE (new) PUNK ANTHEM!!! "Glory Hallelujah" used to do it for grammar school, hence "School's Out". "The Jets" used to do it for high school, hence "Gutter Cat vs. The Jets". College students never had anything so good 'cause of too many peace freaks, except for a handful of bomb-throwing radicals—well, now *they* can claim "My Stars" (highly explosive). "Luney Tune" will replace "They're coming to Take Me Away" for you mental patients out there. In short, if you have a disruptive bone in your body there's something here for you. Children, Adolescents, Radicals and Maniacs are all potential J.D.'s. ALL PUNKS QUALIFY! Oh, I forgot, lechers of both gender will get a charge out of it too (i.e.-"Blue Turk")...well, the packaging might turn you on...at any rate, it's *useful*. Ya get yer moneysworth with Alice.

Basic rock n roll: scorching, ornery, loud, offensive, stupid, sophisticated, loud, bad, glorious, gutsy, nasty, loud, dirty, raunchy, repulsive, driving, LOUD! Loud, yes, but always musical. Oh yeah, and *humor*..."Alma Mater", the ultimate sentimental put-on (I'd love to unleash them on an unsuspecting *Love Story*).

Alice at his vocal best here. He gets an A+ for gutteral noises on "Public Animal". Turning into a werewolf, probably. Grovelling on the floor, probably. Drunk as a skunk, definitely!

Come on now, is the stage show really the only thing to Alice Cooper? Is it all gimmick? OF COURSE NOT! You love and peace people (former flower children) would like to dismiss it as merely that. But I wouldn't care if there were no theatrics to go with *School's Out* in the concert hall. Just hearing this thing LIVE should incite a riot. If the local deejays had their ears open, they'd ban this thing for its sick, screwball philosophy. Everyone knows that *banned* records are always the BEST. And this one will distort thousands of young minds. But what else is there to being teenage but being deranged??? LONG LIVE THE MUTANT! LONG LIVE ALICE COOPER!

LINDA DANNE
Long Island City, N.Y.

NEIL DIAMOND
MOODS (UNI Records)

This is definitely a fine album from a fine artist who is still expanding and improving his music. Diamond seems more relaxed than ever on this album. It shows in such peaceful melodies as "Play Me", "Morningside", and "Captain Sunshine" as well as the lighthearted numbers like "Porcupine Pie" and "Gitchy Goomy". The lyrics of "Song Sung Blue" could give a clue to Diamond's attitude these days.

Probably the most beautiful song on this album is "Canta Libre", a number with touching lyrics and Spanish overtones which reflects Diamond's more refined music. In it Diamond demonstrates his ability to use his voice as an instrument to capture the listeners' feelings. For effect, his voice changes from his own rather rusty voice to a smooth soulful tone and even his speaking voice which is particularly effective in capturing the mood of the song.

"Moods" presents a fine example of the music of a fine singer-songwriter and will enchant music lovers of all tastes and ages.

LINDA KLINE
Louisville, Ky.

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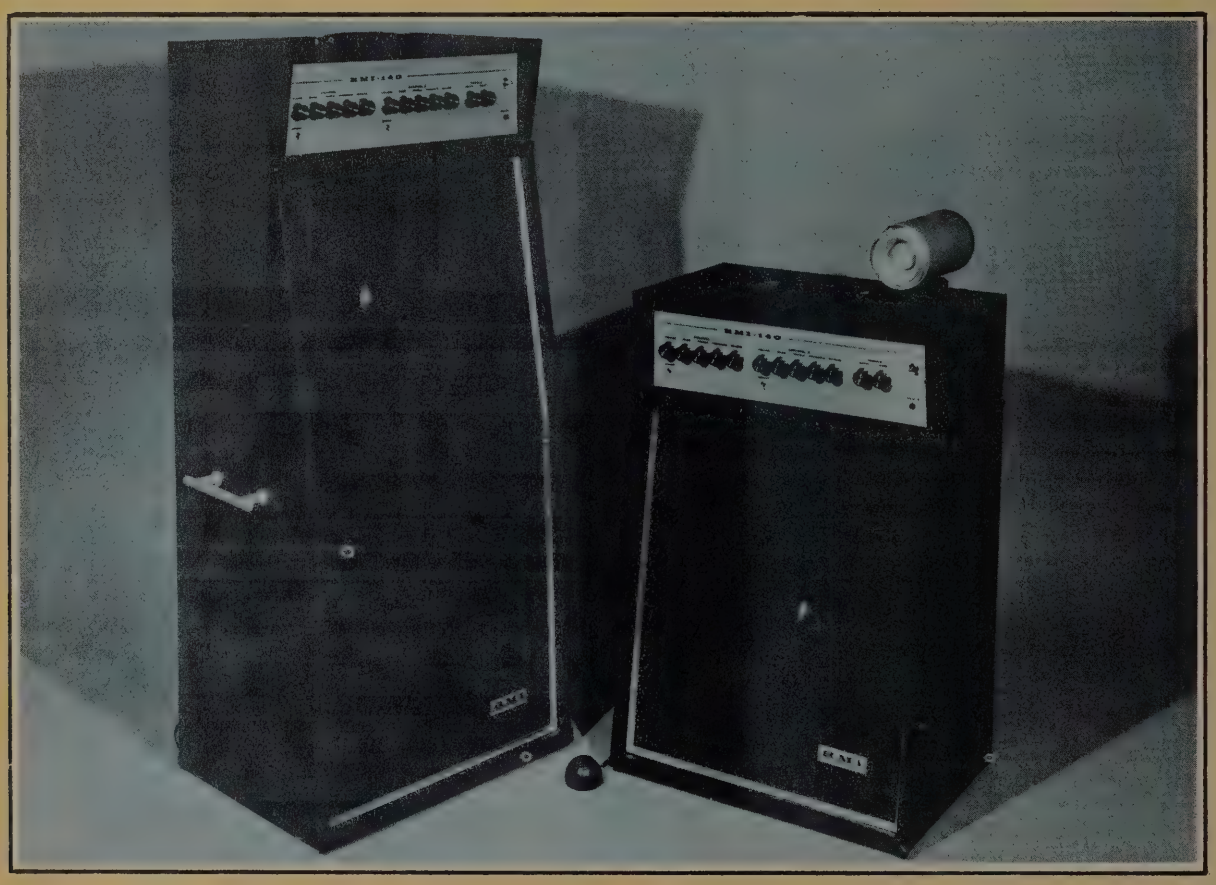

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The 140 Series was originally designed specifically for RMI Keyboard instruments since existing amps lacked the frequency response needed to fully reproduce the upper range generated. RMI 140 Amps were made to provide accurate response up to 20,000 cps with no compromise in the bass reproduction. This unique ability has apparently made them popular for a wide variety of other uses.

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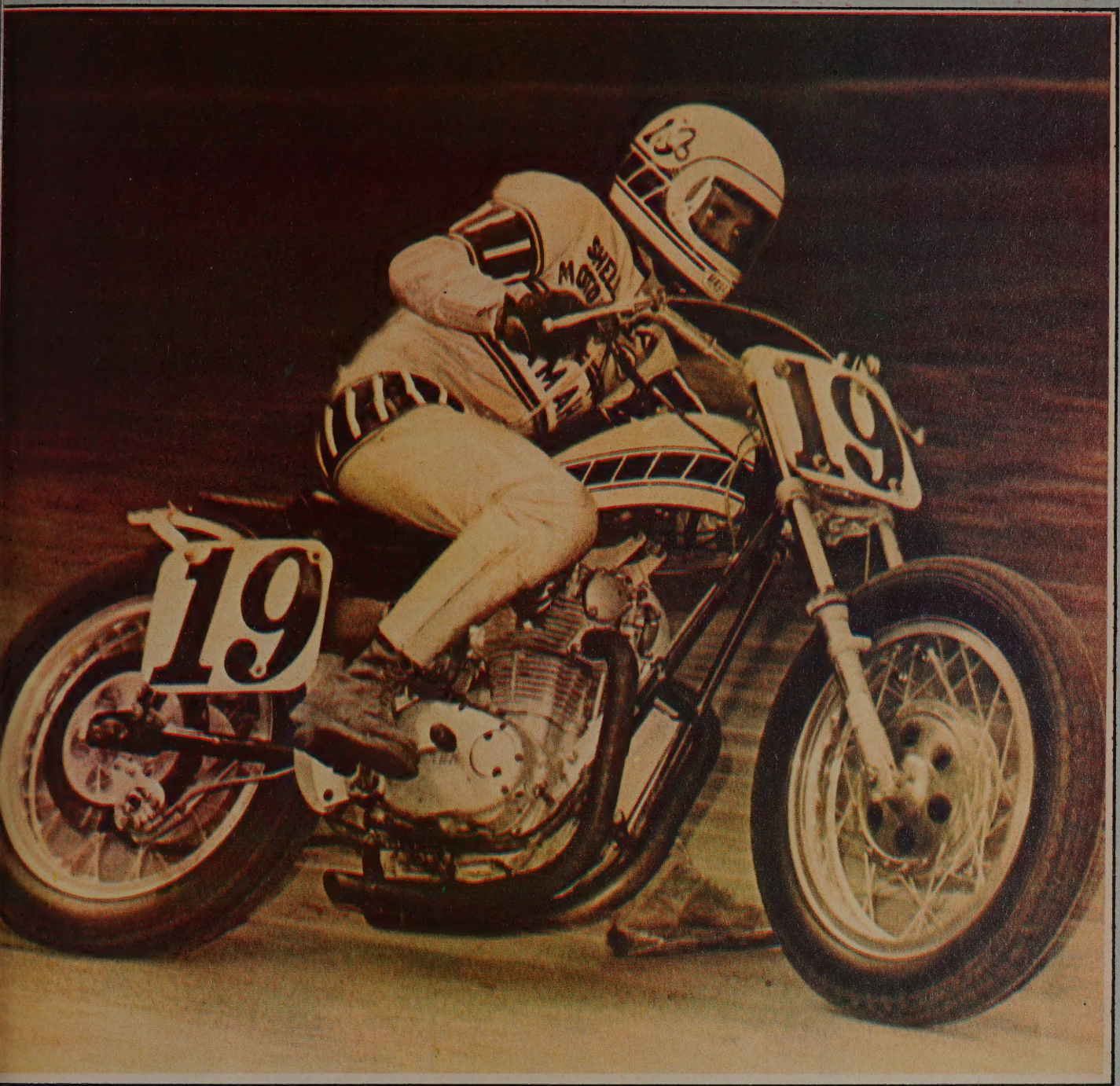

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